

J. S.



Northbrook.

The Fourth and Last Part of this Work, now approaching its Conclusion, is proposed to be issued to the Subscribers only, in two Divisions, in order that the Author's kind Correspondents (amongst whom are residents on the Continent, in America, and in Asia) may have the opportunity of furnishing him with their remarks on the whole of the Engravers.

An impression, overlooking the statement in the Preface, appears to have arisen in some quarters that Indexes were not intended to be given to this Work, and the want of a General History and Comparison of the Engravers has been observed; but neither of these could possibly be written out until the remainder was in print, although both were contemplated from the first.

The First of these Divisions will therefore contain to the end of the Engravers: the Second will comprise the Additions and Corrections; a general Review of the History of the Art; an Index of Painters, with references to the Engravers and numbers; and an Index of Personages, with references to the pages.



BRITISH MEZZOTINTO PORTRAITS

DESCRIBED

BY

JOHN CHALONER SMITH.

To be Completed in Four Parts.

PRICE OF THE ENTIRE WORK,

The whole of which is now nearly ready for publication,

To Immediate Subscribers, £1 1s. each Part.

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The earliest known Mezzotinto by an English Artist



*Charlesus Rex Angliae ac Principis, Rypens, Camisiae, Valentiae
et aliarum, quibusque Indiis Occidentibus, Carolus Secundus
Filius Regis Caroli primi Regis Hispaniae et Franciae
Specimen hoc vestrae Celsitudinis gratia et favore sibi dedicatum
Suo homini haec indigne utique dignatus humillime debeat
Petrus de la Tour*

FROM THE ORIGINAL PRINT IN THE AUTHOR'S COLLECTION

BRITISH MEZZOTINTO PORTRAITS;

BEING A
DESCRIPTIVE CATALOGUE

OF THESE ENGRAVINGS FROM THE
Introduction of the Art to the early part of the present Century.

ARRANGED ACCORDING TO THE ENGRAVERS; THE INSCRIPTIONS
GIVEN AT FULL LENGTH; AND THE VARIATIONS OF
STATE PRECISELY SET FORTH;

ACCOMPANIED BY
BIOGRAPHICAL NOTES,

*And Appendix of a Selection of the Prices produced at Public Sales by some of the
Specimens, down to the present time.*

BY
JOHN CHALONER SMITH, B. A.;
M.R.I.A., M. INST. C.E.

Part the Third.

ENGRAVERS:
MOORE TO VISPRE.

London:
HENRY SOTHERAN & CO., 36 PICCADILLY;
And J. NOSEDA, 109 Strand.

1880.

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Appendix of Prices.

JAMES MOORE is mentioned by Redgrave as having been a Member of the Free Society of Artists in 1763, and as the engraver of, besides the following, the "Quarters of the World" (4 plates), after Amiconi, which were published by M'Ardell and Sayer, and "Joseph and Potiphar's Wife." He also engraved a Cupid, after Vanloo, having his name in full; on the others it is "Moor."

George **Whitfield.** JENKIN.

Copy of print by A. Miller, No. 60 (page 939). Under, *Jenkin pinxt Moor fecit. The Reverend George Whitefield A.M. Printed for Robert Sayer Map & Printfeller in Fleet Street London.* H. 13 $\frac{7}{8}$; Sub. 12 $\frac{1}{4}$; W. 9 $\frac{7}{8}$.

See page 442.

JOHN SEBASTIAN MULLER was born in Nuremberg, about 1720; was instructed in engraving by Weigel; came to England about 1744, and engraved and published a great number of plates mostly in the line method, with a few in mezzotinto.

1. William **Barrowby.** HAYMAN.

Full H. L., directed towards left, facing towards and looking to front, wig, black coat and vest, linen ruffles, right arm on table to left, hand holding pen over paper, left hand in vest. Under, *F. Hayman Pinxt. J. S. Müller sculpt. William Barrowby, M.D. Sold by J. S. Müller at No 11 in Craven Buildings. Price 2 Shilling.* H. 14; Sub. 12; W. 9 $\frac{3}{8}$.

I. Before any inscription.

II. As described.

According to Bromley, Senior Fellow of the College of Physicians, London. He died, 18th Oct., 1758, aged 76. But Noble VOL. III., p. 279, appears to consider the portrait to be that of his son, and states that it was engraved by Mr. Miller, without fee, in gratitude for restoring him to health from a long illness; the portrait is that of a young man, so Noble may be correct.

2. Donna **Isabella.** RUBENS.

T. Q. L., sitting under tree, directed slightly to left, looking to front, necklace, lace ruff and cuffs, black dress, right elbow on large

flower-pot towards left, on which a parrot is perched, hand supporting her head, which leans downwards on it, right hand in lap holding feather, portion of frieze illustrating fable of the Man and bundle of sticks towards left, trees in distance. Under, *Rubens pinxit. Miller fecit. The Infanta Donna Isabella Governante of Flanders. Ex Collect : Friderici Caroli Coms : Shoenborn Epi : B. et H. Publish'd by J. Boydell Engraver, in Cheapside London, 1767. H. 15 $\frac{5}{8}$; Sub. 14; W. 11 $\frac{1}{4}$.*

Nagler gives this print both under this engraver and Andrew Miller; the latter is an utter mistake (which has been followed too by Le Blanc), and Nagler knew so few of A. Miller's works that he only quotes Lebeck (No. 29). He may probably be correct, however, in supposing that this plate was engraved by Haid, in the first instance, and reworked by Müller, whose name has been engraved as Miller.

Born 1566; daughter of Philip II. of Spain; married, in 1597, to the Archduke Albert (who died in 1621), having as dowry the Low Countries and Franche Comté. She carried on the war against her rebellious subjects with vigour, and at the siege of Ostend vowed she would not change her linen until she had taken the place; but as this took some time, her linen became a pale yellow, called from this incident "Isabelle" colour. On the accession of Philip IV., he only gave her the title of "Governante." She died in 1633.

3. Gustavus **Waltz.** HAUCK.

W. L., sitting, directed towards right, facing and looking towards left, wig, plain dress, holding violoncello between legs, bow in right hand, left hand on strings, to left harpsichord, over it a curtain, to right table on which lie music, bottle, glass, pot of porter, pipes and tobacco. Under, *J. M. Hauck pinxt. J. S. Müller sculp. Cantores amant Humores dicit. Gustavus Waltz. H. 17 $\frac{3}{8}$; Sub. 16; W. 13 $\frac{1}{4}$.*

I. Before any inscription.

II. As described.

Burney, Hist. Music, VOL. IV., p. 373, states that it was said that Waltz, a German, was originally Handel's cook. He frequently sung at choruses and comic entertainments at Drury Lane, and acted in Handel's "Ariadne," produced in 1734, singing the air, "Se ti condanno," with a coarse figure and still coarser voice. Bromley, p. 303, calls the print "rare."

JOHN MURPHY was born, according to Redgrave, in Ireland, about 1748. He practised in London as an engraver, both in stipple and mezzotinto. He was residing at Howland-street, Fitzroy-square, in 1820. He engraved in mezzotinto several scriptural and historical subjects, amongst them, "Elijah raising the Widow's Son," also an uncommonly fine print of a "Tyger," after Northcote, published 9th May, 1790, to this a companion, a "Tigress," after Stubbs, was published 27th July, 1798.

1. James **Archer**.

H. L., in oval, directed and facing towards right, looking to front, own hair, priest's robes. Under, *Drawn from Life & Engraved by John Murphy The Revd James Archer London Published August 1st 1791, by I Murphy No 26 Upper Berkley Street Edgeware Road.* H. 14; W. 10 $\frac{3}{8}$; O. D. H. 10 $\frac{3}{8}$; W. 8 $\frac{5}{8}$.

I. Inscription in open letters.

II. As described.

Chaplain to the Bavarian Minister.

2. Peter **Beckford**.

W. L., standing, directed slightly to right, facing and looking towards front, long hair, lace cravat, flowered coat with belt and large cuffs, right hand on side, left hand on hilt of sword, to right table with hat and feather upon it, in distance a fort with sea beyond, pillar to left. Under, *From an original Picture at Fonthill. John Murphy Sculp. Peter Beckford Esq: Lieut: Governor & Commander in Chief of Jamaica. He passed thro most of the Military as well as Civil employments of the Island was for several years President of the Council distinguished himself at the French Invasion 1693. Fortified Port Royal and Commanded the Corps of Volunteers in the expedition against Hispaniola. Having been successful in all his Enterprizes he left a great Estate and vast tracts of Land which were much improved by his eldest Son Peter Beckford Esq: who at his death was in possession of the largest property real and personal of any Subject in Europe. Publish'd by Edw. Foxhall Old Cavendish Street Jan: 1. 1793.* H. 19 $\frac{7}{8}$; Sub. 18 $\frac{1}{2}$; W. 13 $\frac{7}{8}$.

After the conquest of Jamaica, in 1656, was appointed to the highest positions there by Charles II. and William III. He died in 1710.

Princess (afterwards Queen) Caroline. See under Wales.

3. William Viscount **Courtenay**. COSWAY.

W. L., standing, directed to front, facing and looking towards left, close-fitting fancy dress, right hand holding plumed hat on hip, cloak across left arm, hand on pedestal to right, steps behind, in background trees, through vista in which appears a figure holding fountain. Under, *R. Cosway Esqr R A. Pinxit. J. Murphy Sculpsit. William, III. Viscount Courtenay, 1809.* H. $26\frac{1}{4}$; Sub. $23\frac{1}{4}$; W. $19\frac{3}{4}$; Sub. $17\frac{3}{4}$.

Born, 30th July, 1768; succeeded his father as 3rd Viscount, 1788, being the sixteenth inheritor of Powderham Castle, Devonshire. In 1831, he established his right to the Earldom of Devon, a title created by Queen Mary in 1553, but never took his seat as Peer. He died at his residence in the Place Vendome, Paris, 26th May, 1835. He was unmarried, and was succeeded in the earldom by his cousin, the viscounty becoming extinct.

4. George **Farmer**. GRIGNION.

H. L., directed slightly to left, facing and looking towards right, head uncovered, naval uniform, right hand holding sword across left arm which leans on rock to right. H. 15; Sub. $14\frac{1}{4}$; W. 11.

I. As described.

II. Inscription space cut off, under subject on separate plate, H. $1\frac{1}{2}$, *John Boydell excudit 1780. Charles Grignion Junr pinxit 1778. John Murphy sculpsit. Captain George Farmer. Commander of his Majesty's Ship the Quebec, Who in an action with a French Frigate of a Superior Force after having silenced her Fire, Gloriously perished Octr 6th 1779. Published Feby 14th 1780 by John Boydell Engraver in Cheapside London.*

III. Without separate plate.

Of Irish descent; the engagement alluded to took place off Ushant the name of the French vessel being *La Surveillante*; during the action the *Quebec* took fire and blew up, only a few of her crew being saved by other vessels. Captain Farmer's son was immediately afterwards created a baronet in recognition of such eminent service.

5. John **Harvey**. STUART.

H. L., in square border, directed and facing slightly to right, looking to front, naval uniform, ships engaged in distance to right, Under, in centre royal arms, *Drawn by J. G. Wood after a Picture by Mr Stuart, in the Possession of Mrs Harvey. Engraved by J. Murphy To the King's most Excellent Majesty This Portrait of*

Captn John Harvey Late of His Majesty's Ship Brunswick Is with Permission humbly Dedicated by His Majesty's most dutiful Subject & Servt J. G. Wood. London Published Jany 1795, by J. G. Wood, No. 39, New Bond Street. H. 20; Sub. 17; W. 14; I. B. H. 14; W. 11.

I. Before any inscription.

II. As described.

Born 1740; resided at Sandwich, and was mayor there, in 1774; having entered the navy in 1755, rendered eminent services, and was highly regarded by Hood, Rodney, and Lord Howe. Whilst the Brunswick was sustaining the fire of three line-of-battle ships in the famous engagement of 1st June, 1794, his arm was shattered by a ball, and he died shortly afterwards at Portsmouth from the effects of the wound. He was interred at Eastry, near Sandwich, 5th July, 1794.

6. Charles, Lord **Hawkesbury**. ROMNEY.

Nearly W. L., sitting, directed and facing slightly to left, looking to front, powdered hair, court suit, right hand on table to left on which lie books and papers referring to *Intercourse with America, Encouragement of Navigation, Greenland Whale and Newfoundland Fisheries*, left hand on lap holding snuff-box, fluted pillar at back, to right curtain above. H. 18 $\frac{1}{4}$; W. 13 $\frac{7}{8}$. Under, on separate plate, H. 2 $\frac{1}{8}$, *G Romney Pinxit J Murphy Sculpt The Right Honourable Charles Lord Hawkesbury Chancellor of the Duchy and County Palatine of Lancaster. One of His Majesty's most Honourable Privy Council President of the Committee of Council for Trade & Plantations and Clerk of the Pells in Ireland L.L.D. &c. &c. &c. London Publish'd March 19th 1788 by I Murphy No 4 Air Street Piccadilly.*

I. Inscription in open letters, before "19th" (day of month in publication line).

II. As described.

Charles Jenkinson was born 16th May, 1727; private secretary to the Earl of Bute; Lord of the Treasury, 1767-73; Secretary-at-War, 1778-82; President of the Board of Trade, 1784-1801; created as above 1786, and Earl of Liverpool in 1796. He died in Hertford-street, Mayfair, 17th Decr., 1808. His eldest son was Premier from 1812 to 1826.

7. Patrick, Earl of **Marchmont**. AIKMAN.

T. Q. L., sitting, directed towards right, facing towards and looking

to front, cap, long beard, right hand to breast. Under, in outline, a sword and pistol crossed. H. 15; Sub. $13\frac{3}{4}$; W. $10\frac{3}{4}$.

I. As described.

II. Plate cut to H. ; Sub. $8\frac{1}{2}$; W. ; Sub. $6\frac{7}{8}$. Under, *W. Aikman pinx. Murphy sculp. Sir Patrick Hume, Bart. created Earl of Marchmont, by King William; died in 1724, in the 84th Year of his Age.*

See under J. Smith.

8. Marie Antoinette. DE BREHAN.

Nearly W. L., sitting, directed slightly to right, facing towards and looking to front, black dress and hood over cap, medallion portrait of the Dauphin hung from neck, right hand in lap holding book, left hand on cushion to right adjoining bust of Louis XVI., and paper partly inscribed with his will, at top to left barred prison window. Under, *Mda La Mise de Brehan Pinxt. I. Murphy Sculpt. Marie Antoinette D'Autriche Reine de France,*

*Vous qui fixez ces traits et du cœur et des yeux,
Osez en les voyant vous trouver malheureux!*

Published for the Proprietor by John & Josiah Boydell Shakespeare Gallery, Pall Mall; April 1. 1795. H. 20; Sub. $17\frac{7}{8}$; W. $13\frac{1}{8}$.

See page 103.

9. Major Money with balloon. REINAGLE.

Floating in the sea, the car of the balloon underneath, with both arms endeavouring to pull the ropes to keep in upright position the balloon, which is driven to right by the wind, ships and boat in distance. Under, *Reinagle Pinxit Murphy Sculpsit The Perilous situation of Major Mony, When he fell into the Sea with his Balloon on the 23d of July 1785, off the Coast of Yarmouth; Most providentially discover'd & taken up by the Argus Sloop, after having remained in the water during five hours. La Situation—heures. London, Published June the 24th 1789, by John Murphy No 18 Warwick Street Golden Square. W. 24; H. 20; Sub. 18.*

I. Inscription in open letters.

II. As described.

A successful ascent of this aeronaut, in company with others, from Tottenham Court-road, on 3rd May, 1785, is recorded. On 22nd July following he ascended by himself from Norwich, in the presence of more than 40,000 spectators, and owing to the valve being too small,

could not let himself down quickly enough to fall on the land, was driven out to sea and not rescued until midnight. No further ascents of his are mentioned.

10. John **Myddelton**.

H. L., in oval frame, directed towards right, facing towards and looking to front, powdered hair, plain coat and vest with rosette buttons. Under, *Engraved by John Murphy. John Myddelton Esqr of Gwynnynog Lieutt Colonel of the Denbighshire Militia.* H. $14\frac{1}{8}$; Sub. 12; W. 10; O. D. H. $9\frac{3}{4}$; W. $7\frac{3}{4}$.

I. Inscription in open letters.

II. As described.

Probably grand-uncle of Dr. Myddleton. See page 189.

11. Matthew **Peters**. PETERS.

H. L., in square border, directed towards front, facing and looking towards left, white hair, turned-down collar and ruffles, black coat, right elbow on table to left, hand holding book, pillar and curtain in background. Under, *Wm Peters R. A. Pinxit Jn Murphy Sculpsit. Matthew Peters, Of Fresh Water Isle of Wight, Member of the Dublin Society & Author of several Treatises on Tillage and Agriculture. London Publish'd Novr the 1st 1778, by J Murphy at No 4, Air Street Piccadilly.* H. $14\frac{1}{8}$; Sub. $12\frac{3}{4}$; W. 11.

I. Before inscription, except artists' names and address.

II. As described.

Father of the painter of the picture. His works on agriculture are spoken of very highly by Donaldson. He removed from the Isle of Wight to Dublin, where he held an office in the Customs.

12. William **Pitt**. W. MILLER.

T. Q. L., standing, directed towards front, facing and looking upwards towards left, frill and ruffles, coat buttoned across chest, paper in right hand, curtain to left. Under, *W. Miller pinxit J. Murphy sculpsit. The Right Honourable William Pitt. London, Published May 1 1797, by G Testolini, 73 Cornhill.* H. 20; Sub. $18\frac{1}{8}$; W. 14.

See page 766.

13. William, Duke of **Portland**. REYNOLDS.

Nearly W. L., sitting, directed full to left, facing and looking half-way to front, powdered hair, tie at back, right hand to cheek, left hand

on table before him, on which lie books, statuettes, and a paper on which is *India Bill*, porch with pillars in background to left. Under, *Painted by Sir Joshua Reynolds Engraved by John Murphy His Grace the Duke of Portland. London, Publish'd March 31st, 1785, by Wm Austin Drawing Master & Print-Merchant at No 41 St James's Street, & for the Engraver by W Dickinson No 158 Bond Street.* H. $19\frac{7}{8}$; Sub. $17\frac{3}{4}$ W. $13\frac{7}{8}$.

I. Names of artists and personage in open letters.

II. As described.

Born, 1738; entered political life; succeeded his father as 3rd Duke, 1762; held high offices, and was Premier in 1783 and 1807. He died 30th Oct., 1809.

14. Hector **Rose**. G. DUPONT.

H. L., in oval, directed, facing, and looking towards right, hair powdered, frill and ruffles, left hand placed within vest. Under, arms, motto, CONSTANT AND TRUE. *Gainsborough Dupont pinxt. John Murphy sculpt. Hector Rose Esqr. Deputy Master of the Trinity House in 1794.* H. 16; Sub. $12\frac{1}{4}$; W. $10\frac{3}{4}$; Sub. $9\frac{3}{8}$.

I. Before inscription.

II. As described.

Probably of the family of Rose, of Holme, Co. Inverness.

15. The Royal Family. STOTHARD.

W. L.'s., in centre, George III. sitting on raised seat, his feet on a footstool, facing and looking towards left, on his left Queen Charlotte, sitting, and looking to front, to left standing the Duke of York, Prince of Wales, Dukes of Kent, Cumberland, Clarence, and Sussex, to right, standing, Princess Royal, Princesses Augusta, Elizabeth, Mary, Sophia, and Amelia, with the young Duke of Cambridge, who is sitting. Under, in centre arms, *London, Publish'd, 4, June 1794 by John Jeffryes Ludgate Hill T. Stothard R. A. Pinxt 1787. I. Murphy Sculpt. 1794 The Royal Family.* W. $25\frac{1}{8}$; H. $20\frac{3}{8}$; Sub. 19.

16. Titian's Son and Nurse. TITIAN.

W. L.'s. standing, an old woman holding fruit with right hand to young boy on left, who is looking towards front. Under, in centre arms, motto, FARI QUÆ SENTIAT. *Titian Pinxit John Murphy Sculpsit. Titian's Son and Nurse. In the Salon at Houghton. Size of the Picture 3 F $6\frac{3}{4}$ I by 4 F 10 I high. Publish'd Decr 1st 1778 by John Boydell Engraver in Cheapside London.* H. 20; Sub. $18\frac{1}{2}$; W. 11.

- I. Before any inscription or arms.
- II. Before motto in arms.
- III. As described.
- IV. Retouched; modern impression.

17. Caroline, Princess of **Wales**. STOTHARD.

W. L., standing, directed and facing towards left, looking to front, hat with high feather, satin dress and train, right hand holding fan, left raising dress at back, vase on pedestal to left, trees to right, rose-bushes on each side. Under, in centre plume, *T. Stothard R. A. Pinxt. I Murphy Sculpt Her Royal Highnesss Princess of Wales. London Published 21st May 1795 by John Jeffryes, Ludgate Hill.* H. 21 $\frac{3}{4}$; Sub. 19 $\frac{3}{8}$; W. 14 $\frac{1}{2}$; Sub. 13 $\frac{3}{8}$.

Born, 1768 · second daughter of the Duke of Brunswick (see page. 447) and the Princess Augusta, sister of George III.; married, 8th April, 1795, her first cousin, George, Prince of Wales, afterwards George IV., but the alliance was a most unhappy one. She died 7th August, 1821.

18. Francis **Willis**. LIVESAY.

H. L., in square border, directed towards right, facing towards and looking to front, plain coat buttoned. Under, *R Livesay pinxt. J. Murphy sculpt. Dor F. Willis. Gravado de Hum Painel pintado por R. Livesay pr a sua Majestade a Rainha de Inglaterra.* H. ; Sub. 9 $\frac{3}{8}$; W. ; Sub. 8 $\frac{1}{2}$; I. B. H. 7 $\frac{1}{2}$; W. 6 $\frac{1}{8}$.

Educated at Oxford; rector of St. John's, Wapping; became celebrated for the success of his treatment in cases of insanity, amongst his patients were George III. and the Queen of Portugal. He died at his house at Greatford, Co. Lincoln, 5th Dec., 1807, in his 90th year.

19. John **Wilson**. ROMNEY.

H. L., directed towards right, facing towards and looking to front, judge's wig, bands, gown. Under, *G: Romney pinxt. I: Murphy Sculp July 1792 The Honorable Mr Justice Wilson.* H. 13 $\frac{3}{8}$; Sub. 12 $\frac{3}{8}$; W. 10.

- I. Before any inscription.
- II. Inscription in open letters.
- III. As described.

Born 1741; went to the Bar, and was appointed Justice of the Common Pleas, 1786, and knighted. He died of paralysis at Kendal, Westmoreland, 18th Octr., 1793.

20. Gentleman, sitting. HOPPNER.

Nearly W. L., sitting, directed, facing, and looking towards right, dark coat with high collar, light-coloured vest, right elbow on arm of chair next table to left on which are books, left arm across arm of chair, curtain above, pillar to right. Under, *Hopner Pinxit Murphy Sculpt.* H. 19 $\frac{7}{8}$; Sub. 18; W. 14.

Sometimes called Mr. Concannen, sometimes Mr. Hibbert.

G : N : are the initials of the engraver of the following, but no name is known to correspond to them. Possibly the print may have been really done by Townley.

Peter **Dore.** TOWNLEY.

H. L., in oval frame, directed, facing, and looking towards left with smiling expression, wig, herald's coat, at bottom of frame shield with lions. Under, *Townly delint. G. N. fecit. Peter Dore Esqr Richmond Herald, 1770. Afterwards Norroy King of Arms, died 27th Sept'r 1781.* H. 14; Sub. 13; W. 9 $\frac{7}{8}$; O. D. H. 11; W. 9 $\frac{3}{8}$.

He died suddenly on board the Dutton East Indiaman, at Gravesend.

SAMUEL OKEY was awarded premiums in the Society of Arts in 1765-7. He appears to have emigrated to America about 1771, and to have established himself at Rhode Island, the plates executed there being published by Mr. Reak, who may have accompanied him from London (see No. 10), and then probably sent over to England, as they usually appear in a worn state and are not uncommon. It is to be observed that "Junr" appears on some of the prints, and it is possible that his father may have been the engraver of No. 4 and the next.

1. Samuel **Adams.** MITCHELL.

T. Q. L., standing, directed towards left, facing slightly to right, looking to front, plain dress, right hand holding scroll labelled *Instructions from ye Town of Boston*, left hand pointing to rolls and papers on table before him, one of which is inscribed, *Charter Willm & Mary*

to Massachusetts Bay, two pillars in background to right. Under, *ƒ: Mitchell pinxt. Saml Okey Fecit. Mr Samuel Adams.*

*When haughty North imprefs'd with proud Disdain,
Spurn'd at the Virtue, which rejects his Chain;
Heard with a Tyrant Scorn our Rights implor'd,
And when we su'd for Justice, sent the Sword;
Lo! Adams rose, in Warfare nobly try'd,
His Country's Saviour, Father, Shield & Guide;
Urg'd by her Wrongs, he wag'd ye glorious Strife
Nor paus'd to waste a Coward Thought on Life.*

Printed by and for Charles Reak & Saml Okey Newport Rhode Island. April 1775. H. 13 $\frac{7}{8}$; Sub. 12 $\frac{3}{8}$; W. 9 $\frac{3}{4}$.

Native of Boston, and one of the leaders of the movement which resulted in the Independence of the United States. He died in 1808, aged 82.

2. Mrs. **Anderson.** PINE.

T. Q. L., standing, directed towards left, facing and looking to front, veil over head and left arm, right hand pointing downwards, column to left. Under, *R E Pine pinxt. S Okey Junr sculpt. Publish'd according to Act of Parliament by S Okey in Great Carter Lane, Doctors Commons No 12. H. 13 $\frac{7}{8}$; Sub. 12 $\frac{1}{2}$; W. 9 $\frac{7}{8}$.*

Bromley, p. 429, thus names this print.

3. Lady Anne **Dawson.** REYNOLDS.

H. L., similar to print by McArdeU (No. 52, p. 854). Under, *ƒ Reynolds pinxt S Okey junr fecit. Lady Ann Dawson. H. 6; Sub. 5 $\frac{1}{2}$; W. 4 $\frac{1}{2}$.*

Not mentioned by Bromley.

4. Miss **Gunning.**

H. L., in oval frame, directed and looking to front, facing slightly to left, pearls and flower in hair, low dress, crook resting against right shoulder. Under, *The Celebrated Mifs Gunning Sold by S Okey at the Corner of St Dunstan's Church Fleet Street. H. 6 $\frac{3}{8}$; Sub. 5 $\frac{1}{8}$; W. 4; O. D. H. 4 $\frac{1}{8}$; W. 3 $\frac{1}{2}$.*

This print is probably meant for the Countess of Coventry, but has no claim to be an authentic resemblance.

The following, which also appears to be a print got out in consequence of the great celebrity of the ladies, may be placed here, as it was, probably, mainly made up by the publisher.

(The Gunnings as) The Hibernian Sisters.

T. Q. L.'s. elder sitting on left, looking towards right, dog in lap; younger on right, looking to front, fan in hand, in background garden wall with Cupids on top. Under, *J. M. delin. Bfecit. The Hibernian Sisters.*

*Hibernia long with spleen beheld
Her fav'rite Toasts by ours excelled
Resolv'd t' outvie Britannia's Fair
By her own Beauties sent a Pair.*

Sold by J Okey under St Dunstan's Church Fleet Street. H. 13 $\frac{3}{4}$; Sub. 13; W. 9 $\frac{7}{8}$.

5. Thomas Hiscox. FEKE.

H. L., oval frame at bottom, directed, facing, and looking towards left, long hair, bands, lay dress. Under, *S Okey Fecit. The Revd Mr Thos Hiscox late Pastor of the Baptist Church in Westerly. taken from an Original Picture Painted by Mr Feke. Published by Reak & Okey Printsellers & Stationers on the Parade Newport Rhode Island. October 23 1773. H. 7 $\frac{1}{8}$; Sub. 6 $\frac{1}{8}$; W. 5 $\frac{5}{8}$.*

6. James Honyman. GAINS.

T. Q. L., sitting, directed, facing, and looking slightly to right, wig, bands, black gown, right hand on book on table on which lie two other books. Under, *Gains pinxt. S. Okey fecit. The Reverend James Honyman A. M. late Rector of Trinity Church, Newport. Printed by Reak & Okey Newport Rhode Island, Novr 2 1774. H. 14; Sub. 12 $\frac{1}{4}$; W. 9 $\frac{7}{8}$;*

7. Nelly O'Brien. REYNOLDS.

T. Q. L., sitting in garden with dog on her lap, similar in reverse to print by Phillips. Under, *Reynolds Pinxt. Saml Okey Sculpt. Mifs Nelley O Brien. Sold by Ryland and Bryer at the King's Arms in Cornhill. H. 13 $\frac{7}{8}$; Sub. 12 $\frac{5}{8}$; W. 9 $\frac{7}{8}$.*

I. Before inscription, scratched, *J Reynolds Pinxt Saml Okey sculpt.*

II. As described.

See page 213.

8. William Powell. PYLE.

Nearly W. L., sitting, directed slightly to left, facing and looking slightly to right, as studying a part, light coat, long-edged vest, frill,

ruffles, right hand holding open book on knee, page headed, *Othello*, left arm with hand raised on round table to right, on wall behind to right bust of Shakespear, to left print in frame inscribed, *David Garrick Esqr. Under, R Pyle pinxt. S. Okey Junr fecit. Mr William Powell, Of the Theatre Royal in Drury Lane. Printed for Saml Okey Junr in Ivy Lane, Newgate Street.* H. $13\frac{7}{8}$; Sub. $12\frac{1}{2}$; W. 10.

See page 215. The portrait of Garrick is an allusion to his supposed relationship to the personage.

9. Nancy Reynolds.

Full H. L., directed towards left, facing towards and looking to front, veil with flowers on head, right elbow leaning on bank to left, left hand holding crook, loose low robe, trees in background. H. 13; Sub. $11\frac{3}{8}$; W. 9.

The attitude appears to be taken from a Dutch picture. Under the print above described, in old MS., "Nancy Reynolds S. Okey junr fecit, this print was honour'd with the Premium for encouraging Polite Arts in 1764." Bromley appears to have met with a lettered impression, as he states (p. 444) the print to be after Williams, but dated 1774.

10. Sweets of Liberty. COLLET.

T. Q. L.'s., in centre a young woman singing and holding up ballad relating to Wilkes, to left Scotchman to whom another girl is trying to sell the ballad, and three lads, to right window of Fleet prison, two women, a young girl and doll, and a man with a turtle on his head, addressed to Alderman Wilkes. W. $20\frac{1}{4}$; H. 16. Under, on separate plate, H. $2\frac{1}{4}$, *Painted by J Collet. Engrav'd by S. Okey. The Sweets of Liberty. 45. 20 verses. Ye Sons—Great and Free Publish'd according to Act of Parliament May 31st 1770: And Sold by S Okey the Engraver at Mr Reaks facing Crown Court Butchers Row Temple Bar, Mr Smith Printseller Cheapside, and Mr John Swan Bookseller opposite Norfolk Street Strand London. price 5s.*

11. Girl and Lamb. KETTLE.

H. L., in oval frame, a young child, directed and looking to front, cap, arms round lamb, trees in background. Under, *Kettle pinxt. Okey Junr sculpt Published according to Act of Parlt. Nov 1st 1768; by S Okey Junr (address erased).* H. 14; Sub. $12\frac{1}{4}$; W. 10; O. D. H. 12; W. $9\frac{1}{2}$.

This print has been met with having inscribed on it, "Miss Green."

12. Woman sealing letter.

H. L., sitting, looking to front, cap and feather, sealing letter on table before her on which are ink and penstand and candlestick. Under, *S Okey Junr fecit. A Modern Courtezen. Publish'd by J Harris, Sweeting Alley, Cornhill, as the Act directs 1 May 1778.* H. 6; Sub. $5\frac{3}{8}$; W. $4\frac{1}{2}$.

This must be an after-state unless Okey returned to London from Rhode Island.

Amongst the subject pieces of this engraver are, "Old Man with Scroll," after Reynolds, "Young Lad with Cap and Feather," after FitzHerbert, and "Industry," after a Dutch picture.

JOHN OLIVER is stated by Redgrave to have been a relative of the famous miniature painters, Isaac and Peter Oliver, and to have been himself a painter on glass; also, that he had a son, Isaac, who was an engraver, and possibly the following, or some of them, may be by the latter. John Oliver died in 1701, aged 85.

1. The Seven Bishops.

H. L.'s., in ovals arranged together, each in episcopal robes, and with scroll underneath, on which is scraped the lettering; at top, to left, directed towards right, *Will. Ld Bpp of St Asaph* (Lloyd); to right, directed towards left, *Francis Ld Bpp of Ely* (Turner); in centre, directed towards left, looking to front, *Will. Ld Arch Bpp of Canterbury* (Sancroft); to left, directed towards right, *Iohn Ld Bpp of Chichester* (Lake); to right, directed towards left, *The Ld Bpp of Bath & Wells* (Ken); at bottom to left, directed towards right, *Tho Ld Bpp of Peterborow* (White); to right, directed towards left, *Jonathan Ld Bpp of Bristoll* (Trelawney). Under, *Printed and Sold by I Oliver on Ludgate Hill.* H. $13\frac{1}{2}$; Sub. $11\frac{7}{8}$; W. $9\frac{1}{2}$; O. D. (Sancroft in centre) H. $4\frac{7}{8}$; W. $3\frac{7}{8}$; others, H. $3\frac{3}{8}$; W. $2\frac{3}{4}$.

There seems to have been an inscription on an earlier state of this plate which was erased. Several similar plates were done by other engravers.

When James II. issued an order that his declaration for liberty of conscience should be publicly read in all the churches, the bishops objected, on the grounds that the king was assuming a dispensing

power, and these seven presented a petition stating their reasons for disobedience; for this they were committed to the Tower, and afterwards brought to trial; but, according to the all but universal feeling of the nation, were acquitted.

These prelates, with Frampton, Bishop of Gloucester, afterwards refused to take the oaths to William, and were all, except Trelawney, deprived.

2. Charles II.

H. L., in oval, directed to right, facing and looking to front, long wig, embroidered sleeve. Under, *Carolus IIus D. G. Ang, Sco, Fra, et Hib Rex. I Oliver fe et ex.* H. $13\frac{1}{2}$; W. $9\frac{1}{2}$; O. D. H. $11\frac{1}{8}$; W. $9\frac{1}{8}$.

I. Before inscription. One known. Eton.

II. As described. Suth: Coll.

3. George, Prince of Denmark.

H. L., in oval, directed to left, looking to front, wig, long cravat, armour. Under, *His Royal Highnes George Prince of Denmark. I Oliver fe et ex.* H. 7; Sub. $5\frac{7}{8}$; W. $4\frac{3}{4}$; O. D. H. $5\frac{1}{4}$; W. $4\frac{3}{8}$.

4. Egbert Hemskerk.

H. L., directed to right, looking to front, cap, mustache, above head to left, *Eg Hemsfk pinx* to right, *I Oliver ex.* H. $5\frac{3}{4}$; W. $4\frac{1}{2}$. Suth: Coll.

Born at Haarlem, 1645; came to England, and painted scenes of low humour. He died in London in 1704.

5. James II.

T. Q. L., standing, directed to right, looking to front, long wig, armour, sash, jewel, right hand on truncheon, plumed helmet to right. Under, *Jacobus II D. G. Ang. Sco. Fran. et Hib Rex. I Oliver ex.* H. $13\frac{1}{4}$; Sub. $12\frac{1}{2}$; W. $9\frac{2}{5}$. Suth: Coll.

6. Id. KNELLER.

H. L., in oval, directed towards front, facing towards right, wig, cravat, armour, collar and George. Under, *Jacobus IIus D. G. Ang. Sco. Fra et Hib Rex. G Kneller pinx. I Oliver fec. And are to be sold at his Shop on Ludgate Hill.* H. $13\frac{1}{8}$; W. $9\frac{1}{4}$; O. D. H. 11; W. 9.

7. James II.

H. L., in oval, directed to right, looking to front, wig, lace cravat, armour. Under, *Jacobus II Idus D. G. Angliæ, Sco, Fran et Hib Rex.* *Oliver ex.* H. $6\frac{1}{8}$; W. $4\frac{3}{4}$; O. D. H. $5\frac{3}{8}$; W. $4\frac{1}{2}$.

8. George, Lord Jeffryes. KNELLER.

Short H. L., in oval, directed towards left, looking to front, cap at back of head, robes, long wig. Under, *The Right Honble George Lord Jeffryes, Baron of Wem, Lord high Chancelour of England and one of the Lords of his Maties most Honble Privy Council.* *J. Oliver ex.* H. $9\frac{5}{8}$; W. $4\frac{3}{4}$; O. D. H. $8\frac{5}{8}$.

I. As described.

II. Inscription altered to *The Right Honble George Earle of Flint Viscount Weikham Baron of Weim Ld High Chancelour of England one of his Maties most Honble Privy Council.* *G Kneller pinx.* *J. Oliver ex.* Suth: Coll.

See page 831. This earldom is not known to have been conferred on Jefferies, and it may be intended as a mock title in allusion to his cruelty and hardness of heart.

In Grave Sale (1826) is mentioned a mez. of Mary, Queen of James II. by J. Oliver, after Wissing, which is not in Bromley.

The following print is mentioned in Gulston, Bindley, Marchioness of Bath and Stowe Sale Catalogues, but neither these or Bromley (App., p. 42) state it to be mezzotinto.

W. L., in flowered gown, J. Oliver, sculp., sold by J. Overton, His Excellency Pungearon Nia Para Ambassador Extraordinary from the King of Bantam to his Matie of Great Britain, 1682.

9. William, Lord Russell.

Short H. L., in oval, directed towards right, facing towards and looking to front, long wig, lace cravat, attitude similar to plate by Luttrell (No. 15). Under, *William Lord Rufsell* *Io: Oliver excudit.* H. $9\frac{1}{4}$; W. $7\frac{1}{8}$; O. D. H. $7\frac{3}{4}$; W. $6\frac{3}{8}$.

See page 832.

THOMAS PARK was born in 1760, and practised engraving for some years. About 1797, he commenced a literary career by the

publication of a volume of sonnets, was author of several other works and a very distinguished antiquarian. He edited Walpole's "Royal, and Noble Authors," and the "Harleian Miscellany." He died at Church-row, Hampstead, Nov. 26, 1835.

1. Penelope **Boothby**. REYNOLDS.

T. Q. L., within square border, a child sitting on stone sill, directed and facing towards front, looking downwards towards right, mob-cap, white dress, dark belt, arms with long mits folded in lap, trees in background. Under, *Painted by Sir. J. Reynolds. Engrav'd by T. Park. Pubd Janry 1, 1789, by T Park No 4 St Margaret Street Westminster.* H. 16; Sub. $11\frac{3}{4}$; W. $11\frac{7}{8}$; Sub. $9\frac{3}{4}$.

I. Before rework and inscription, in scratched letters, *Painted by Sir Joshua Reynolds Engraved by Thos Park Miss Penelope Boothby Published Jan 1st 1789 by T Park No 4 St Margaret Street Westminster.* Brit : Mus.

II. As described.

On the beautiful monument by Banks, in Ashbourne church, at sight of which Queen Charlotte burst into tears, is inscribed :—

"To Penelope, only child of Sir Brooke and Dame Susannah Boothby, born April 11, 1785, died March 13, 1791. She was in form and intellect most exquisite. The unfortunate parents ventured their all on this frail bark, and the wreck was total."

2. Lord Henry **Fitzgerald**. HOPPNER.

H. L. directed towards left, facing towards, and looking to front, hair full, ruff, cloak over left shoulder, hilt of sword before chest. Under, *Painted by J. Hoppner. Engrav'd by T Park. Lord Henry Fitzgerald. Publish'd Jan 1st 1789 by T Park No 4 Margaret Street Westminster.* H. 15; Sub. $13\frac{1}{4}$; W. $10\frac{1}{8}$.

I. Before inscription and slight rework in background and on eyes, in scratched letters, *Painted by J Hoppner. Engraved by T Park. Lord Henry Fitzgerald in the Character of Don Felix in the Wonder.*

II. As described.

Born, July 30th, 1761; fourth son of James, Earl of Kildare, who was created Duke of Leinster in 1766. In 1791, he married Charlotte, Baroness de Roos, and died at Boyle Farm, Surrey, 8th July, 1829. Hoppner's pleasing picture represents him, when a fashionable young man, prepared to take his part in the Duke of Richmond's private theatricals. See Mrs. Damer. J. R. Smith, No. 50.

3. William **Hayes**. CORNISH.

H. L., directed towards right, looking to front, wig, bands, morning-gown, right hand within vest. Under, *Johannes Cornish pinxit. Thomas Park sculpsit. Guliel : Hayes Mus: Doc: London Published as the Act directs August 1st 1787.* H. 11 $\frac{7}{8}$; Sub. 10 $\frac{3}{4}$; W. 9.

Born about 1708; organist of St. Mary's, Shrewsbury, afterwards at Christ Church, Oxford, where he received his degree, was appointed professor, and had the conduct and management of concerts and music meetings for many years. He died 27th July, 1777, and was succeeded by his son, Philip, who was an extremely corpulent man, and who died suddenly, in 1797.

4. J. G. **Holman**, with Miss **Brunton**. M. BROWN.

W. L.'s., standing, Holman on right, black dress, facing and looking upwards towards right, his right arm round Miss Brunton's waist, who is on left, directed to right, in white dress, and clasping Holman's left, with both of her hands, to left in background tomb inscribed on top, *Capulet*, to right fluted pillar and landscape. H. 25 $\frac{1}{8}$; W. 18. Under, on separate plate, H. 1 $\frac{5}{8}$, *Painted by M Brown. Engraved by T Park. Mr Holman and Miss Brunton in the Characters of Romeo and Juliet. Act 5 Scene last. Juliet You fright me—support me. Romeo. oh—poison. London Published by T Park, No 106 Pall Mall Jany 1st 1787.*

I. Before additional plate, at bottom scraped, *M Brown Pinxit. T Park Fecit. Romeo and Juliet.*

II. As described.

Joseph George Holman was born about 1760, was of good family, educated at Oxford, and intended for the Church; but his taste for the stage was too strong, and he appeared at Covent Garden, in 1784, in the part of Romeo, and obtained such success that he became a rival of Kemble. He purchased a share in the theatre in Dublin, about 1801, and afterwards went to America and took a theatre in Charlestown. He died at Long Island, 24th August, 1817. He wrote several successful pieces for the stage.

Anne Brunton was born in London, in 1769, and appeared on the stage at Bath, in 1785, for her father's benefit; she was soon afterwards engaged at Covent Garden, and met with great success. In 1791, she married Robert Merry, the Della Cruscan poet, and accompanied him to America, in 1796; he died there, and she afterwards married Mr. Warren, the manager of a theatre, and died in 1808.

5. Mrs. Jordan. HOPPNER.

W. L., slightly crouching towards Euphrosyne, facing and looking to front, her right hand holding a mask, her left catching that of her protectress, who has her right hand extended against a satyr who peeps from behind a tree to left, trees and mountains in background. Under, *Painted by I. Hoppner. Engraved by T. Park Mrs Jordan in the Character of the Comic Muse; Supported by Euphrosyne, who represents the Advances of a Satyr. London, Published by T Park No 22 Ferymyn Street. August 1st 1787. H. 27 $\frac{3}{8}$; Sub. 26 $\frac{1}{8}$; W. 15.*

See page 756.

6. (Oddie children.) (BEECHEY.)

W. L.'s., towards left a young lad standing, directed to wards right, drawing back arrow and string of bow, hat and two other arrows lying on ground before him, to left a little girl holding his coat and looking in the direction in which the arrow is about to fly; a younger girl lying on ground behind him, looking to front; towards right an older girl, standing, directed and looking to right, landscape in distance. H. 19 $\frac{3}{4}$; Sub. 18 $\frac{3}{4}$; W. 18 $\frac{7}{8}$. Brit: Mus.

Musgrave Catalogue calls them the children of Mr. Oddie, a solicitor, and Le Blanc quotes this. Bromley does not mention the print. Possibly the boy may be Henry Hoyle Oddie, Esq., of Carey-street, London, and Barnwell Castle, Northamptonshire; Mr. Matthew Oddie, of Colne, land-surveyor, died in 1798, aged 43; William Oddy, Esq., of Mile-end-road, died in June, 1817, aged 79; and J. Jephson Oddy, merchant, and author of a work on European Commerce, died in 1814; but these latter may be of a different family.

7. Honble Lincoln Stanhope. REYNOLDS.

T. Q. L., within square border, a boy sitting, directed, facing, and looking towards right, hair full, necklace, white frock, holding up in left hand caricature drawing of head in profile, to which he points with right hand, landscape in background. Under, *Painted by Sir J. Reynolds Engrav'd by T. Park. Publish'd May 15th 1788 by T. Park No 4 St Margaret Street Westminster. F. 16; Sub. 11 $\frac{3}{4}$; W. 11 $\frac{3}{8}$; Sub. 9 $\frac{3}{4}$.*

I, Before inscription and border. Brit: Mus.

II. As described. Brit: Mus.

III. Inscription erased, reworked and injured, in scratched letters, *Painted by Sir Joshua Reynolds. Engraved by Thos Park The Honble Lincoln Stanhope. Published May 1 1788 by T Park No 4 Saint Margaret Street Westminster.*

Born, 26th Nov., 1781; second son of Charles, 3rd Earl of Harrington; entered the army; became major-general, and C.B. He died 29th Feb., 1840.

8. John **Thomas**. REYNOLDS

T. Q. L., standing, directed towards right, looking to front, robes, bands, collar and badge, holding scroll in hands, cathedral in distance to right. Under, *Joshua Reynolds Eques Pinxit. Thomas Park Sculpsit. Dr John Thomas Lord Bishop of Rochester, Dean of Westminster and Dean of the most Honble Order of the Bath. London, Publish'd Febry 1st 1788, by T Park No 22 Ferymyn Street. H. 20; Sub. 17 $\frac{3}{4}$; W. 14.*

I. Inscription in open letter. Brit: Mus.

II. As described. Brit: Mus.

Vicar of St. Bride, Fleet-street, for several years; Dean of Westminster, 1768; Bishop of Rochester, 1774. He died at Bromley House, Kent, 22nd Aug., 1793, aged 83.

See page 690.

9. Mary Elizabeth **Watson**. GAINSBOROUGH.

T. Q. L., sitting, directed slightly to right, facing and looking to front, hair dressed full, bow of ribbon at bosom, lace scarf, right hand in lap, left elbow on table to right, forefinger to temple, other fingers touching cheek, in background curtain and pillar to left. Under, *Painted by T Gainsborough R. A. Engraved by T. Park The Honble Mrs Watson. H. 19 $\frac{1}{2}$; Sub. 18; W. 13 $\frac{1}{2}$.*

I. Before any inscription.

II. As described.

Only daughter of Richard Milles, Esq., of North Elmham, Co. Norfolk; married, first, 1785, Hon. Lewis Thomas Watson, who succeeded his father, 1795, as 2nd Lord Sondes, and died in 1806; secondly, 1809, Major-Gen., Sir Henry T. Montresor. She died 29th Sept., 1818.

F. PATTON is not mentioned by Nagler or Redgrave. R. Paton, who died in 1791, aged 74, etched some of his own landscapes, but the following print is likely to have been engraved by some little-known Irish artist, who came over to London after MacArdell. The graver has been extensively used in touching the hair, dress, and other portions of the print.

(Maria **Gunning**) The Fair Hibernian.

T. Q. L., standing, directed slightly to left, facing and looking to front, hair dressed with pearls, veil and feathers, jewel hung by triple ribbon from neck, low dress, scarf across right arm, wreath of flowers in hands, rising sun in distance to left, trees to right. Under, *E. Griffin Exct. F Patton Fecit The Fair Hibernian*

*By fam'd Apelles drawn, the Cyprian Queen,
Of perfect Beauty has the Standard been :
The brightest Nymphs from Every part of Greece,
Did all Contribute to adorn the piece,
But happier far our Age that gives to View,
In this one fair Hibernian all he drew.*

H. $13\frac{3}{4}$; Sub. $12\frac{1}{2}$; W. $9\frac{3}{4}$.

See page 479.

J. S. PAUL is mentioned by Redgrave as an engraver in the latter half of the 18th century; but, in Sutherland Catalogue, VOL. II., p. 5, after portrait of Parsons, is "Paul (S de Wilde) fecit." Samuel De Wilde died 19th January, 1832, aged 84; so there is nothing impossible in the conjecture, especially as most of the following are copies to which he might not have cared to put his real name. There are subject-pieces with name of Paul, amongst them, "A Conversation," after Jan Steen, "Nymphs," after Vernet, and some landscapes.

1. Mrs. **Barry**. KETTLE.

T. Q. L., sitting, directed towards front, facing and looking towards right, hair high with pearls at top, pearl necklace, robe over left shoulder, arms folded on lap, landscape in background. Under, *Kettle Pinxt. S Paul fecit Mrs Barry*. H. 14; Sub. $12\frac{3}{4}$; W. 10.

This print is similar, with slight alterations in face, to Lady Molyneux, by James Watson, consequently it may be a fictitious portrait although mentioned by Bromley, p. 434.

Daughter of an apothecary at Bath, and greatly admired there; married Mr. Dancer, and soon afterwards appeared on the stage; her second husband was Barry (see page 717), and his instructions made her an excellent actress. After Barry's death she improvidently married Mr. Crawford, and afterwards very much lost the high opinion of the public. Her last appearance was at Covent Garden, in 1797, and she died in Queen-street, Westminster, 29th Nov., 1801.

2. Id.

ID.

Similar, in same direction to foregoing. Under, *Kettle Pinxt. S Paul Fecit Mrs Barry. Printed for John Bowles at No 13 in Cornhill.* H. 6; Sub. $5\frac{3}{8}$; W. $4\frac{1}{2}$.

3. Misses Crewe. REYNOLDS.

Similar in reverse to print by Dixon (see page 208). Under, *Sir Joshua Reynolds pinxt. S Paul Fecit Mifs Cruses.* H. 14; Sub. $12\frac{1}{8}$; W. 10.

4. Sir William Parsons.

H. L., in oval, directed and facing towards left, looking to front, long hair, armour. Under, *Paul fecit Sr Wm Parsons Vide Clarendon Pubd 29 May, 1777, by Wm Humphrey, Gerrard Street, Soho.* H. $9\frac{1}{8}$; Sub. $8\frac{5}{8}$; W. $7\frac{3}{4}$; O. D. W. $7\frac{1}{8}$.

This portrait probably represents the personage who was appointed Surveyor-General of Ireland in 1602, created a baronet in 1629, and nominated Lord-Deputy in 1640; soon afterwards he was charged with treason, committed to prison, and died at Westminster in 1650. He was ancestor of the Earls of Rosse, of Parsonstown, Ireland.

Another William Parsons, of Langley, Bucks, was created a baronet in 1661.

5. Caroline, Lady Scarsdale, and Son. REYNOLDS.

T. Q. L., sitting, directed to left, with arms clasped round her son, similar in reverse to print by James Watson. Under, *S. Paul fecit. Sir Joshua Reynolds pinxt. Carolina Lady Scarsdale. And Her Son, the Honourable John Curzon. Printed for John Bowles, at No. 13 in Cornhill.* H. $13\frac{7}{8}$; Sub. $12\frac{1}{2}$; W. $9\frac{7}{8}$.

See under J. Watson.

6. Id.

ID.

T. Q. L., similar, in same direction to foregoing. Under, *J Reynolds Pinxt. S Paul Fecit Lady Scarsdale & her Son. Printed for John Bowles at No 13 in Cornhill.* H. 6; Sub. $5\frac{3}{8}$; W. $4\frac{1}{2}$.

7. Georgiana, Lady Spencer and Daughter. REYNOLDS.

T. Q. L., standing, her arms round her daughter, to whose dress a dog on right raises his paw, similar in reverse to print by James Watson. Under, *J Reynolds pinxt. S Paul fecit The Right Honourable Georgiana Lady Viscountess Spencer and Her Daughter the Honble Mifs Georgiana Spencer. London Printed June 20th 1771.* H. $19\frac{7}{8}$; Sub. 18; W. 14.

See under J. Watson.

8. Id.

ID.

T. Q. L., similar, in same direction to foregoing. Under, *Sir Joshua Reynolds Pinxt. S. Paul Fecit The Right Honourable Georgiana Lady Viscountess Spencer and Her Daughter the Honble Miss Georgiana Spencer. Printed for John Bowles at No 13 Cornhil. H. 14; Sub. 12 $\frac{3}{4}$; W. 9 $\frac{1}{8}$.*

9. Id.

ID.

T. Q. L., similar, in same direction to foregoing. Under, *J Reynolds pinxt. S Paul fecit. Lady Viscountess Spencer, and her Daughter. Printed for John Bowles at No 13 in Cornhill. H. 5 $\frac{3}{8}$; Sub. 5 $\frac{1}{8}$; W. 4 $\frac{1}{2}$.*

10. Misses Wright. WRIGHT.

Nearly W. L.'s., one girl sitting under tree to left, lamb in her lap, the other girl kneeling at her feet. similar in reverse to portion of print by V. Green (No. 141), being without the boy. Under, *Wright Pinxt S Paul fecit Miss Wrights. H. ; Sub. 12 $\frac{5}{8}$; W. 9 $\frac{3}{4}$.*

See page 594.

CHARLES WILSON PEALE was an American painter, who practised during the Revolutionary War, and afterwards visited Europe. He studied with Copley and West. The following is his only known mezzotinto, and it was almost certainly engraved in America, about 1777. The likeness is so indifferent that it must have been a fanciful one, but the print was no doubt a powerful appeal at the time. It altogether ignores the title, "Chatham."

William Pitt.

W. L., standing, directed and facing towards left, looking to front, draped in Roman costume, right arm extended, left hand holding scroll inscribed *Magna Charta*, altar to left, on which are heads of Hampden and Milton, and flag inscribed, *Sanctus Amor Patriæ Dat Animum*, in background to left female figure representing Liberty, on a pedestal on which an Indian with dog is sculptured, at her feet scroll on which is *Congress at New York*, in distance building resembling Whitehall, pillar in background towards right. Under, *Chas Willson Peale, pinx. et fecit. Worthy of Liberty, Mr Pitt scorns to invade the Liberties of other People. H. 23 $\frac{1}{2}$; Sub. 21 $\frac{7}{8}$; W. 14 $\frac{7}{8}$.*

See page 77.

PETER PELHAM is stated by Redgrave to have been born about 1684, and died about 1738. The first date is most probably several years too early,* as none of his prints are dated before 1720; the second is certainly wrong, as he went to America about 1726, and settled there, producing, at long subsequent dates, several prints which are given here for the reasons stated at page 729.

Mr. William H. Whitmore, of Boston, published, in 1867, "Notes concerning Peter Pelham," reprinted with additions from a paper in the "Proceedings of the Massachusetts Historical Society," for 1866. These notes are exceedingly interesting, and Mr. Whitmore having in the most obliging manner, favoured the Author with a copy, the following information, quite new to the English reader, is extracted from them.

Peter Pelham, with his wife, Martha, and two sons—Peter, baptized at St. Paul's, Covent Garden, 17th December, 1721, and Charles, baptized at the same place, 9th December, 1722—removed from London and settled at Boston. He there practised as both painter and engraver, and, in 1727, published his portrait of the Rev. Cotton Mather. Having thus preceded John Smibert, Pelham is entitled to the distinction of being the earliest artist resident in New England, or indeed in all America.

The baptism of his son, William, is recorded at Boston, as taking place 22nd Feb., 1729, and he must have lost his wife at some subsequent period. The Boston newspapers contain advertisements alluding to his keeping a school, 1734-1748, to the publication of a plan of Louisbourg in 1746, and of some portraits.†

* Colonel Chester, so well known to readers of "Notes and Queries," has kindly informed the Author that, in his researches connected with the Pelham family, he met with the original will of the engraver's father, which is dated 13th June, 1755, and on it is endorsed that the testator, late of the city of Chichester, widower, died 2nd July, 1756, and he is of opinion that this document does not indicate that the writer was of the extreme age which he would have been if his son had been born seventy years before the will was written.

† July 27th, 1747. "A curious Print of His Excellency, William Shirley, Esq., done in mezzotinto, by Mr. Peter Pelham, to be sold by him at his school, in Queen Street, at Mr. Stephen Whitney's, at the Rose & Crown, in Union Street, and at Mr. James Buck's, near the Brazen Head, in Cornhill." (See No. 35.)

June 7th, 1750. "To be sold by James Buck, at the Spectacles, in Queen St., An accurate Print in Mezzotinto of the Rev. Mr. Thomas Prince, A.M. Likewise all Sorts of Maps & Prints, among which is a set of Prints compleatly coloured, proper for viewing in Camera Obscura." (See No. 32.)

September 17th, 1751. "To be sold by P. Pelham, at his house near the Quakers' Meeting House, a print in Mezzotintu of Thomas Hollis, late of London, merchant, a most generous benefactor to Harvard College in New-England, having founded two Professor-

On the 22nd May, 1748, Pelham was married at Trinity Church, Boston, to Mrs. Mary Singleton (a native of Ireland), widow of Richard Copley (who was of English birth, though long resident in Ireland). By her first marriage she had had a son, born soon after his parents' arrival in America, 3rd July, 1737, who was afterwards the celebrated painter, John Singleton Copley, R.A., and the father of the first Lord Lyndhurst.

Mr. Whitmore truly observes that the delusion, too often repeated in print, that Copley was self-taught, is thus dispelled; he must have had the instruction and example of his stepfather, and probably also that of Smibert, and he actually engraved in Pelham's style a portrait inscribed, "Rev. William Welsted, of Boston, in New England, Æ. 58, 1753. J. S. Copley pinxit et fecit. Printed for and sold by Stephen Whiting at ye Rose and Crown in Union St."

Pelham died in December, 1751, the records of Trinity Church, where he had long worshipped, proving his burial on the 14th of that month. His widow died in May, 1789, and she appointed her "good friend, Charles Pelham, of Newton," her executor.

He left by his second wife a son, Henry, born 14th February, 1749, who was a civil engineer, and made surveys for a map of Boston, published in London in 1777. He possessed artistic tastes, went to Ireland, and became agent on the Kerry estates of Lord Lansdowne. He published, June 4th, 1806, a print of the old Countess of Desmond, engraved in mixed stipple, and aquatint, by N. Grogan, in Cork, "from the Picture painted on Board, in the possession of the Knight of Kerry." He was a correspondent of General Vallancey, and was accidentally drowned by the upsetting of his boat in the Kenmare river, in 1806.

Mr. Whitmore gives two interesting letters from Helen, Pelham's sister, one to her brother, dated Oct. 3, 1748, the other to her nephew, Charles, dated 15th Feb., 1762. Both allude to her father, who was also named Peter, and like Pelham himself, died in the interval between the two letters. There is no reason to suppose that Pelham's father, nor his sons by his first wife, were artists in any way.

Of the following, Nos. 2, 3, 4, 7, 11, 12, 23, 24, 26, 28, 32, 34, 35, were engraved in America. Bromley mentions Nos. 7, 26, 34, 35, and a print of No. 2 has been met with in an English collection, but none

ships and ten Scholarships in said College, given a fine Apparatus to Experimental Philosophy, and increased the Library with a large Number of valuable books &c. &c. done from a curious whole length Picture by Joseph Highmore in London, and placed in the College Hall in Cambridge. Also sundry other Prints at said Pelham's." (See No. 23.)

of the others appear ever to have reached this country, and descriptions of them have been taken by Mr. Whitmore from prints still extant in America, and forwarded for insertion in this work.

It is stated on the authority of the late Rev. Wm. Jenks of Boston, that Callendar, an engraver, acquired and destroyed these plates.

1. Princess **Anne**. KNELLER.

H. L., in oval frame, directed to left, looking to front, low dress. Under, *Her Highnesss Princesss Ann. G Kneller Bart pinx. P Pelham fecit cum privilegio Regis Sold by E Cooper at the 3 Pidgeons in Bedford Street.* H. $13\frac{1}{2}$; Sub. $11\frac{5}{8}$; W. $9\frac{3}{4}$; O. D. H. $10\frac{1}{4}$; W. $8\frac{3}{8}$.

See page 303. Bromley, p. 253.

2. Charles **Brockwell**. PELHAM.

H. L., in oval frame, panelled in angles, directed towards right, facing towards and looking to front, wig, bands, black gown. Under, *The Reverend Charles Brockwell Late of Catharine Hall in Cambridge, his Majesties Chaplain in Boston. P Pelham pinx et fecit 1750. Sold by P Pelham in Boston.* H $13\frac{3}{4}$; Sub. $11\frac{1}{2}$; W. $9\frac{3}{4}$.

Not mentioned by Bromley.

Said by Allibone to be "Brocklesby," author of "Church History of Great Britain, 1718," &c.

3. Mather **Byles**.

Whitmore's Notes.

Minister, of Boston, New England, and wrote several poems; was a correspondent of Pope and Dr. Watts. He died about 1788, aged over 80.

4. Henry **Caner**.

Whitmore's Notes.

Graduated at Yule College; minister of King's Chapel, Boston. He published several sermons, and died abot 1792, aged over 90.

5. John, Lord **Carteret**. KNELLER.

H. L., in oval, directed towards right, facing towards and looking to front, wig, robes with large black knot on left shoulder. Under, in centre arms, motto, LOYAL DEVIOR *G. Kneller Bart pinx. P. Pelham fecit. His Excellency John Ld Carteret, Baron of Hawnes, Ld Lieutenant & Govr Genl of ye Kingdom of Ireland &c London, Sold by J Bowles in Mercers Hall Cheapside.* H. $13\frac{7}{8}$; Sub. $12\frac{3}{8}$; W. $9\frac{7}{8}$.

- I. As described. One known,
- II. Retouched in various portions of wig, robes, &c.
- III. Address after "Bowles" erased.
- IV. "Baron—Ireland, &c.," erased; instead, *One of the Principal Secretary's of State & one of his Majesties most Honourable Privy Councill*: after "Bowles," *at the Black Horse in Cornhill*.

Succeeded his father as 2nd Lord Carteret, in 1695, when only a child; educated at Oxford; early distinguished himself as a statesman, and held high offices; Lord Lieutenant of Ireland, 1724-30; after the fall of Walpole, in 1742, was secretary-of-state, and in 1744, succeeded his mother (who was co-heiress to the Earl of Bath) as Viscount Carteret and Earl Granville. He married, first, 1710, Frances Worsley, second, Lady Sophia Fermor (see page 361), and died, 2nd Jan., 1763. He was an eminent patron of learned men.

6. Mrs. Centlivre. FERMIN.

H. L., in oval, directed towards front, facing and looking towards left, low dress, long curl on right shoulder. Under, *Mrs Susanna Cent-Livere. D Fermin Pinx. P. Pelham fecit 1720. Sold by P Pelham against Crofs Lane in Long Acre.* H. 13 $\frac{1}{2}$; Sub. 11 $\frac{1}{8}$; W. 9 $\frac{1}{2}$.

- I. As described.
- II. "Cent-Livere" corrected to *Cent-Livre*, address erased.
- III. Reworked, at bottom, *Printed and Sold by John Bowles at the Black Horse in Cornhill*.

Born about 1647, probably in Ireland, to which place Mr. Freeman, her father, who was a dissenter, had been obliged to retire at the Restoration. She lost her parents when very young, and went to London; was married to a nephew of Sir Stephen Fox when only in her sixteenth year, and possessing both wit and beauty; he soon afterwards died, and she then married an officer named Carrol, who was killed in a duel in less than two years afterwards. She then commenced writing for the stage, and even appeared as an actress. In 1706, she married Joseph Centlivre, yeoman of the month to Queen Anne; in 1708, wrote "The Busy Body," and in 1717, "A Bold Stroke for a Wife," with several other less celebrated plays. She died at Spring Garden, Charing Cross, 1st Dec., 1723, and was buried at St. Martin's-in-the-Fields.

7. Benjamin Colman. SMIBERT.

H. L., in oval frame, directed towards left, facing towards and looking to front, wig, bands, black gown over coat. Under, *The*

Reverend Benjamin Colman D. D. I. Smibert Pinx. P. Pelham Fecit. 1735. H. 9 $\frac{3}{4}$; Sub. 8 $\frac{1}{2}$; W. 7 $\frac{3}{8}$.

Born at Boston, 1673, and was first minister of the Brattle-street church there, having graduated at the Harvard College in 1692. He wrote many sermons and other works; and his life, by his son-in-law, was published in 1749.

8. Hon. Spencer **Compton.** KNELLER.

Full H. L., standing, directed to right, facing towards and looking to front, wig, plain coat, right arm on slab in front, landscape in distance to right. Under, in centre arms, motto, IE NE CHERCHE QU'UN. *The Right Honble Spencer Compton, Speaker to the Honble House of Commons Pay Master Generall of his Majties Forces, One of his Majesty's Most Honble privy Councel & Treasurer to his Royall Highness the Prince of Wales. G. Kneller Baronet pinx. P Pelham fecit et Excudit. H. 13 $\frac{7}{8}$; Sub. 12; W. 10.*

I. As described.

II. Retouched, arms and inscription erased. Under, in centre arms of the Bath, motto, SOLA BONA QUÆ HONESTA. *G. Kneller pinx. P. Pelham fecit. The Rt Honble Spencer Compton Baron of Wilmington Receiver & Pay Master General of all his Majties Guards, Garrisons & Forces Pay Master of the Royal Hospital of Invalids at Chelsea, One of the Lords of his Majties Privy Councel, One of ye Commisrs for building 50 new Churches & Knight of the Bath. London, Printed & Sold by J. Bowles Printselr at Mercer's Hall in Cheapside.*

III. "Mercer's — Cheapside" partially erased.

Third son of James, 3rd Earl of Northampton; entered parliament and supported Walpole; speaker, 1714-27; created Baron Wilmington in 1727, and in 1730, Earl of Wilmington and Lord Privy Seal. He succeeded Walpole as Premier, in 1742, and died unmarried, 2nd July, 1743.

9. Edward **Cooper.** VANDER VAART.

H. L., directed slightly to right, facing and looking towards left, wig, plain coat, right hand holding proof mezzotinto print partially rolled up. Under, *Edwardus Cooper J. Vander Vaart pinx: P. Pelham fec: 1724. H. 13 $\frac{7}{8}$; Sub. 12 $\frac{1}{8}$; W. 10.*

The leading printseller of London, from the reign of James II. to nearly the close of that of George I. He resided in Bedford-street, near Covent Garden, and published many fine original prints by

Faithorne, Lens, Pelham, Simon (in his later period), Smith (in his earlier¹ period), Williams, and other engravers, also by Beckett and Browne, but these are sometimes second states only. There are besides several interesting portraits with Cooper's address, without any name of engraver, which will be found under "Engraver not ascertained."

Noble states that there is an advertisement in the "Daily Post," of April, 1725, for the sale of his household goods, copperplates, prints, etc., so he probably died shortly previous to that date. Several of his plates were purchased by Bowles and others, and prints, of course very inferior in impression, published from them.

10. Priscilla Cooper. DAHL.

Full H. L., directed and looking towards front, facing slightly to left, small hat with turned-up leaf and bunch of flowers under to right, low and very close-fitting dress, scarf across shoulders, right hand raised holding end to left of arm. Under, *Mrs Priscilla Cooper. M. Dahl pinx. P. Pelham fecit.* H. 14; Sub. 12; W. 10.

I. As described.

II. Hat altered, leaf turned down with flowers and ribbon over, earrings, face altered and made older.

Probably either the wife or daughter of foregoing. See page 463.

11. William Cooper.

Whitmore's Notes.

Minister of Boston, Massachusetts; in 1737, elected president of Harvard College, but declined the trust. He published a number of sermons, the "Doctrine of Predestination Vindicated," and other works. He died in 1743, aged 49.

12. Timothy Cutler.

H. L., in oval frame with panelled corners, directed slightly to right, facing towards and looking to front, wig, bands, black gown. Under, *The Reverend Timothy Cutler, D.D. of Christ Church Boston N. E. P. Pelham pinx: et fecit. 1750. Sold by P Pelham in Boston.* H. 14; Sub. 11 $\frac{7}{8}$; W. 9 $\frac{3}{8}$.

Born 1683; president of Yale College, 1719-22; a man of profound learning. He died in 1765.

13. Oliver Cromwell. WALKER.

H. L., in oval frame, directed and facing towards right, looking to front, long hair, armour, white flat collar, cloak over left shoulder.

Under, *Oliverus Cromwell R Walker pinx. P. Pelham fecit et excudt. 1723.* H. $13\frac{7}{8}$; Sub. $12\frac{1}{8}$; W. $9\frac{7}{8}$.

I. As described.

II. At bottom, *Sold by John Bowles over against Stocks Market & at Mercers Hall in Cheapside.*

14. William **Crouch**. TUCKER.

Full H. L., directed and facing slightly to right, head stooping forward, looking to front, long hair, neckcloth, greatcoat with cape. Under,

*In constant Industry (deserving Praise)
Honest Will: Crouch has Spent his youthfull Days,
He pious Bounties, undistinguished gave;
Intomb'd the †Princess, and reliev'd the Slave.
Age he undaunted bears, nor fears decay;
Sincerity preserves, what Time would take away.*

† *She call'd the German Princess.*

N. Tucker pinx. 1725. P. Pelham fecit. H. $11\frac{7}{8}$; Sub. $10\frac{5}{8}$; W. $8\frac{3}{8}$.

Mary Moders, alias Carleton, the impostor, called the "German Princess," was tried for bigamy in 1663, and acquitted; she was executed at Tyburn, for robbery, about ten years afterwards. This print is long subsequent, but, of course, the personage might have been acquainted with her and performed her obsequies.

15. James, Earl of **Derby**. WINSTANLEY.

H. L., in oval frame, panels at corners, directed towards right, facing towards and looking to front, long wig, robes. Under, in centre arms, motto, SANS CHANGER. *The Right Honble James Earl of Derby, Lord Stanley and Strange of Knocking, Baron of Weeton, Viscount Kinton, Lord Mohun, Burnell, Basset & Lacy, Lord Lieut Custos Rotulorum Vice Admiral of the County Palatine of Lancaster Chamberlain of the City & County Palatine of Chester Lord of Man and the Isles &c And one of his Majties most Honourable Privy Council. H Winstanley Pinx. ab originali P. Pelham Fecit* H. $13\frac{7}{8}$; Sub. $12\frac{1}{4}$; W. $9\frac{7}{8}$.

Succeeded his brother, in 1702, as 10th earl; served in the army, and was appointed to several offices. He died, 1st Feb., 1736.

Pelham also etched a similar portrait of this nobleman, lettered, "H. Winstanley Pinxt. ab originali P Pelham fecit 1725-6. The Right Honble James, Earl of Derby." H. 15; W. $10\frac{1}{2}$. This latter

is not mentioned by Bromley, at p. 258, and it was perhaps intended to accompany the set of etchings by Winstanley, generally called the "Knowsley Gallery," although these are dated a little later in 1728-9.

16. John Theophilus Desaguliers. HYSING.

H. L., directed slightly to right, facing slightly to left, looking to front, wig, bands, black gown, right hand holding lens, elbow on counter before him, on which to right lies a prism. Under, *J. T. Desaguliers Legum Doctor, Regiæ Societatis Londinensis Socius, Honoratissimo Duci de Chandos à Sacris. Philosophiæ Naturalis Experimentorum ope Illustrator. H. Hysing pinx. P Pelham fecit: 1725 Sold by John Bowles in Mercers Hall Cheapside. H. 13 $\frac{3}{4}$; Sub. 12 $\frac{1}{4}$; W. 9 $\frac{3}{8}$.*

I. As described.

II. Slightly reworked, address "in Mercers Hall Cheapside," altered to, *at the Black Horse in Cornhill.*

Born at Rochelle, 12th March, 1683; brought to England by his father at the revocation of the edict of Nantes; educated at Oxford; F.R.S. 1714, and distinguished himself by his researches in experimental philosophy. He died at the Bedford, Covent Garden, 29th Feb., 1744, and was buried in the Savoy.

17. Jean Armand Dubourdieu. FERMIN.

H. L., in oval, directed slightly to left, facing towards and looking to front, wig, bands, black gown over coat. Under, *Jean Armand Dubourdieu, Ministre de La Savoye &c. D Fermin pinx: Sold by S. Gautier in the Piazza Covent Garden. P Pelham fecit. 1723. H. 14; Sub. 12 $\frac{1}{4}$; W. 10.*

Clergyman of the French Huguenot refugees in London; officiated at the Savoy chapel, and died, 26th July, 1720. Bromley places this portrait at p. 274, instead of p. 222, apparently mistaking it for the son of the personage, who entered the ministry of the Church of England, obtained preferments, and died 31st May, 1755.

18. Marie Leczinska of France. BOUVAR.

T. Q. L., standing, directed to left, facing and looking to front, pearls in hair, low dress, right hand on crown on table to left, left hand on robe, in background curtain to right, and pillar to left. Under *Bouvar Pinx. P. Pelham Fecit. Marie de Leixewinsky Queen of France Printed & Sold by Tho: Bowles, St Pauls Church Yard & J Bowles over against Stocks Market. H. 14; Sub. 12 $\frac{3}{4}$ W. 9 $\frac{1}{2}$.*

Not mentioned by Nagler. One known.

Born, 23rd June. 1703; daughter of Stanislaus, King of Poland, from whence he was compelled to fly to France; married, at Fontainebleau, 5th Sept., 1725, to the young king, Louis XV. She died, 24th June, 1768.

19. George I. KNELLER.

H. L., in oval, directed and looking towards front, facing slightly towards right, wig, gown, robes, collar and George. Under, *Georgius D. G. Mag: Brit: Fran: et Hib: Rex. F. D. Brun: et Lunen: Dux S.R.I. Arch: Thesau: et Princeps Elector &c. Inauguratus 20 die Octobris 1714. G Kneller Baronet pinx 1719. P. Pelham fecit 1720. cum privilegio Regis. Sold by E Cooper at the 3 pigeons in Bedford Street. H. 13 $\frac{7}{8}$; Sub. 12; W. 9 $\frac{3}{4}$.*

Bromley, p. 252, mentions George II., apparently in error for foregoing.

20. Children of George II., when Prince of Wales.

W. L.'s., Prince Frederick standing in centre, spear in his right hand, to left his elder sisters sitting arranging basket of flowers, to right his third sister sitting on cushion and playing with a little dog, landscape in distance. Under, *The Prince of Wales's Children Anne born October the 22d 1709—Amelia Sophia Eleonora Born May ye 30th. 1711. Frederick Lewis Born Jan: ye 19th 1706. Elizabeth Carolina Born May ye 30th 1713. Cum privilegio Regis—P. Pelham fecit. Sold by E Cooper at ye 3 pigeons in Bedford Street & H Overton at ye White Horse without Newgate. W. 13 $\frac{1}{4}$; H. 10 $\frac{1}{8}$; Sub. 9 $\frac{1}{2}$.*

I. As described.

II. Retouched, with considerable alterations in faces, "P Pelham fecit" erased, Overton's address stopt out.

See pages 303, 302, 126, 324.

21. James Gibbs. HYSING

T. Q. L., standing, directed towards front, facing and looking towards left, wig, plain coat, collar open, right elbow on pillar base to left, hand holding plan, left hand on hip, rocks in background. Under, *Jacobus Gibbs, Architectus. H. Hysing pinx. P. Pelham fecit. cum privilegio Regis. Sold by E. Cooper at the 3 Pigeons in Bedford Street. H. 14; Sub. 12 $\frac{5}{8}$; W. 9 $\frac{7}{8}$.*

See page 867.

22. Edmund Gibson. MURRAY.

H. L., in oval, directed and facing towards right, looking to front wig, bands, robes. Under, in centre arms, *The Right Revd Father, in God, Edmund, by Divine Permission, Lord Bishop of London, Dean of his Majesty's Chapel Royal, & one of his Majesty's most Honble Privy Council.* T. Murray pinx: 1723. P. Pelham fec: 1724. Sold by J Smith near Exeter Exchange in the Strand. H. 13 $\frac{3}{4}$; Sub. 12; W. 10.

I. As described,

II. Plate cut $\frac{3}{4}$ at bottom, arms and inscription erased; instead, in centre arms, *The Reverend Thos Stackhouse A.M. Late Vicar of Beenham in Berkshire.* Printed for John Ryall at Hogarth's Head in Fleet Street.

See page 359.

23. Thomas Hollis. HIGHMORE.

T. Q. L, sitting, directed towards right, facing towards and looking to front, wig, gown with wreaths of flowers, right hand on arm of chair, left hand holding manuscript on table to right, on which lies a letter addressed to the personage. Under, *Thomas Hollis late of London Mercht a most generous Benefactor to Harvard College, in N. E. having founded two Professorships and ten Scholarships in the said College, given a fine Apparatus for Experimental Philosophy, & increased the Library with a large Number of valuable Books &c.* Ob: 1731. Æt. 71. Jos Highmore pinx: 1722. P Pelham ab Origin fecit et excudit. 1751. H. 14; Sub. 12; W. 9 $\frac{3}{4}$.

Born, 1659; son of Thomas Hollis, of Rotherham, Yorkshire, a whitesmith by trade, and Baptist by persuasion; accumulated considerable wealth which descended to his great-nephew, the celebrated and somewhat eccentric philanthropist and admirer of Milton and Algernon Sydney, who died in 1774. A poem on his death, by the Rev. Sayer Rudd, was published in 1731. The family is said to have had a common origin with that of Denzill, Lord Holles, the great Puritan leader; but whether this be so or not, they were imbued with his principles—an ardent and uncompromising love of liberty, and hatred of intolerance. This may account for the interest taken by them in the advancement of education in the colony of New England, from which may have sprung much of the vast results afterwards achieved by America.

24. Edward Holyoake.

Whitmore's Notes.

Graduated at Harvard College, 1705, and was its president from 1737 to his death, in 1769, at the age of 78. He was ordained in 1716, and published sermons and other works.

25. James Daillon, Count du Lude. FRY.

H. L., in oval frame with panelled corners, directed and facing slightly to right, looking to front, close black cap, long hair, bands, black gown. Under, in centre shield with cross, *The Right Honble James Daillon Count du Lude. A Confessor who was try'd for high Treason for Preaching an Orthodox Sermon in ye City of London on ye 36th Verse of the 18th Chap. of St Johns Gospel on ye 20th day of August 1693. Ætat: Suæ 90. 1724. J Fry Pinx: P. Pelham fecit.* H. $13\frac{7}{8}$; Sub. $11\frac{7}{8}$; W. $9\frac{7}{8}$; O. D. H. $11\frac{1}{2}$; W. $9\frac{3}{8}$.

Of a noble French family, one of whom was seneschal of Anjou mentioned by Brantôme as one of the greatest captains of his time, and who died in 1522; his grandson, who died in 1585, was also distinguished, and was one of the lieutenants of the Duke of Anjou at the siege of Rochelle, in 1572. The personage came to England, and obtained a benefice in Buckinghamshire, but was deprived of it on preaching a sermon in favour of James II.; he joined the body of nonjurors in London, and died in 1726. He was author of *Demonology*, an explanation of several passages in Scripture, published in 1723, and of other works. His brother, Benjamin, who was also a clergyman, came to England on the revocation of the edict of Nantes. The title probably came to them on the death of Henri Duc du Lude, grand master of artillery, &c., who died at Paris, without issue, in 1685. Noble, without the slightest apparent reason, suspects the personage to have been the same with one Lunt, an informer, mentioned by Burnet; but this conjecture seems absurd.

26. Cotton Mather. PELHAM.

H. L., in oval, directed and looking towards front, facing slightly to left, wig, bands, black gown over coat. Under, *Cottonus Matherus S. Theologiæ Doctor, Regiæ Societatis Londinensis Socius, et Ecclesiæ apud Bostonum Nov-Anglorum nuper Præpositus. Ætatis Suæ LXV, MDCCXXVII. P. Pelham ad vivum pinxit ab Origin, Fecit et excud.* H. $13\frac{3}{4}$; Sub. 12; W. 10.

I. As described.

II. Modern, retouched; the plate having been probably brought over to England.

Born at Boston, Feb. 12th, 1663; son to Increase Mather, and grandson to Richard Mather (who emigrated from England in 1634), both nonconformist divines. He was educated at Harvard College; became minister of Boston in 1684, and distinguished himself by many publications and plans for the public good; in 1710, the University of Glasgow sent him the degree of doctor in divinity; and, in 1714, the Royal Society elected him a fellow. He died at Boston, 13th Feb., 1728. His celebrated work on witchcraft, in which he believed, being originally published at Boston in 1693, was reprinted in London.

This plate is, so far as known, the first mezzotinto engraving executed in America.

27. Robert, Lord Molesworth. GIBSON.

H. L., in oval frame, directed towards right, facing towards and looking to front, wig, long neckcloth, plain coat. Under, in centre arms, motto, VINCIT AMOR PATRIÆ. *The Right Honble Robert Lord Viscount Molesworth*

*Hi Mores, hæc duri immotu Catonis
Secta fuit, servare Modum, Finemque tueri,
Naturumque sequi, Patriæque impendere Vitam,
Nec Sibi sed toti genitum se credere Mundo. Lucan.
These Cato's Manners, this his Sect severe,
Extremes t'avoid, of th' End to take a care,
Nature his pride, for th' Laws his life to give,
Nor for Himself, but all Mankind to live.*

*T. Gibson pinxit. P. Pelham fec. 1721. cum privilegio Regis
Sold by E Cooper at the three pigeons in Bedford Street. H. 13 $\frac{3}{4}$.
Sub. 11 $\frac{3}{4}$; W. 9 $\frac{3}{8}$; O. D. H. 11 $\frac{1}{4}$ W. 9 $\frac{3}{8}$.*

I. As described.

II. Cooper's address erased; instead, *Sold by J Bowles at Mercers Hall in Cheapside.*

Born at Dublin, 7th Sept., 1656, four days after the death of his father, who had become a very eminent merchant there, after having been a soldier in his early days. Having joined the Prince of Orange, his estates were sequestered by James II.; in 1692, he was appointed envoy to Denmark, of which country he wrote a history; member of both the English and Irish Parliaments; created Baron Philipstown and Viscount Molesworth in 1716. He died, 22nd May, 1725, and was buried at Swords, near Dublin.

28. John Moorhead.

H. L., in oval frame, directed towards right, facing towards and looking to front, wig, bands, lay habit. Under, *The Reverend John Moorhead Minister of a Church of Presbyterian Strangers at Boston in New England. Transit hora Sine mora. Sic transit Gloria Mundi. Præter Deum Optabile Nihil Est. P. Pelham pinx : et fecit 1751.* H. $13\frac{1}{4}$; Sub. $11\frac{1}{4}$; W. $8\frac{3}{4}$.

29. Thomas, Duke of Newcastle. KNELLER.

H. L., in oval, directed towards right, facing towards and looking to front, wig, robes, collar and George, wand to right. Under, in centre arms, motto, VICIT AMOR PATRIÆ. *The Most Noble Prince Thomas Holles Duke of Newcastle Marquis and Earl of Clare Viscount Haughton Baron Pelham of Laughton Ld Chamberlain of His Majties Houshold Ld Lievt & Custos Rotulorum of ye Countys of Midd: & Nottingham Ld Warden of the forrest of Sherwood one of His Majties most Honble Privy Council and Kt of the Most Noble order of the Garter. To whom this Plate is Most Humbly Dedicated by His Graces Most Obedient & Devoted Servant Peter Pelham. G. Kneller S: R: I: et Mag: Brit: Baronet pinx.* H. 14; Sub. $11\frac{3}{4}$; W. 10.

I. As described. Two known.

II. Retouched, "Peter Pelham" erased; instead, *John Bowles*, at bottom, *Sold by J Bowles over against Stocks Market & at Mercers Hall in Cheapside.*

III. "over — Cheapside" in address erased; instead, *at the Black Horse in Cornhill.*

See page 400.

30. James, Duke of Ormond.

H. L., in oval, directed towards left, facing towards and looking to front, long wig, armour, cloak over right shoulder. Under, *James Duke of Ormond P. Pelham fec. Sold by E Cooper at ye 3 Pigeons in Bedford Street.* H. $7\frac{7}{8}$; W. $5\frac{7}{8}$; O. D. H. $6\frac{7}{8}$; W. $5\frac{5}{8}$.

Not mentioned by Bromley.

See page 471.

Id. See page 29. Devonshire, by Beckett.

31. Samuel Pomfret.

4to mez. by P. Pelham, mentioned by Bromley, p. 226. See under "Engraver not ascertained."

32. Thomas Prince. GREENWOOD.

H. L., in oval, directed slightly to right, facing towards and looking to front, wig, bands, black gown. Under, *Jno Greenwood pinx. P Pelham fecit Thomas Prince A. M. Quintus Ecclesiæ Australis Bostonii Novanglorum Pastor, e Collegii Harvardini Cantabrigiæ Curatoribus, Samuelis Armigeri Filius et Thomæ A. M. denati Pater. Printed for & Sold by J Buck at ye Spectacles in Queen street Boston 1750. H. ; Sub. 12 $\frac{1}{8}$; W. 9 $\frac{3}{4}$.*

Born, 1687; grandson of John Prince of Hull, who emigrated to America, in 1683; graduated at Harvard College, 1707; visited Europe, and preached at Combs, in Suffolk, 1709-17, co-pastor with Dr. Sewall, of the Old South Church, Boston. He died in 1771, leaving valuable collections of books and MSS. He had commenced a chronological history of New England.

33. P. P. Rubens.

H. L., directed and facing towards left, looking to front, beard and mustache, wide black hat and tassel, low pointed collar, cloak over left shoulder. Under, *Peterus Paulus Rubens &c. P. Pelham fec: et Excud: 1724. Sold by J Bowles at the Black Horse in Cornhill. H. 13 $\frac{7}{8}$; Sub. 12; W. 9 $\frac{7}{8}$.*

There may be a state before Bowles's address. See page 195.

34. Joseph Sewall. SMIBERT.

Bromley, p. 280.

Whitmore's Notes.

Born at Boston, 1618; son of Chief Justice Samuel Sewall, co-pastor of Old South Church, Boston, 1713. He died in 1769, having published sermons and other works.

35. William Shirley. ID.

T. Q. L., standing, directed towards right, looking and facing to front, wig, plain dress, pointing with right hand to bay on which are many ships, left hand on hilt of sword, maps on table to left. Under, *His Excellency William Shirley Esqr Captain General and Governour in Chief of the Province of the Massachusetts Bay in New England & Collonel of one of his Majesty's Regiments of Foot. To whom this Plate done from the Original painted by Mr J Smibert at the request of of several Merchants & Gentlemen in Boston as a Memorial of their Grateful Acknowledgements to his Excellency for his Signal Services in the Preservation of Nova Scotia from falling*

into the Enemy's hands in 1744 & the Reduction of the Island of Cape Breton to the Obedience of his Majesty in 1745, is Humbly Dedicated by his Excellency's Obedient Servt P. Pelham 1747. H. 13 $\frac{3}{4}$; Sub. 11 $\frac{7}{8}$; W. 9 $\frac{7}{8}$.

See page 896.

36. J : F : **Strauss.** HEINS.

H. L., in oval, directed towards right, facing towards and looking to front, wig, bands, black gown. Under, *Joh: Fried: Strnufs. P. T. Londin: Eccl: Luth Past. El Archidiac: Daneb, et Societ: Angl: de propag: cognit. xst: membrum. Nat Scharnbeck propo Luneb: 1686 d 27. Ang ordin: Londini Fest: Epiph: 1716. Heins pinx: 1722. P Pelham fec. 1724.* H. 13 $\frac{7}{8}$; Sub. 12 $\frac{1}{4}$; W. 9 $\frac{3}{4}$.

Mary Stuart, a copy in reverse direction of print by Simon. H. 7 $\frac{1}{4}$; W. 4 $\frac{7}{8}$, is said by Granger to be by Pelham.

Jonathan Swift. See Pratt, under Simon.

M. A. PERGOLESI is recorded as engraver of the following well-executed theatrical print:—

Miss **Simonet.** GARNERY.

W. L., standing, directed and facing slightly to left, looking to front, leaning backwards, male costume, long cap, right hand holding pot of porter, table to left, walls in background. Under, *Painted by Priori Garnery Engrav'd by M. A. Pergolesi. Miss Simonet, In the Character of Skirmish in the Deserter This Young Lady accompanied Monsr Blanchard on the 3d of May 1795 & was the First Female Aerial Traveller in the English Atmosphere. London Publshd June 19th 1796 by M. A. Pergolesi No 16 Broad Street, Golden Square.* H. 19 $\frac{7}{8}$; Sub. 18 $\frac{1}{8}$; W. 15 $\frac{5}{8}$.

I. Inscription in open letters.

II. As described.

WILLIAM PETHER was born at Carlisle, in 1731; in 1756, received a premium from the Society of Arts, and was a member of the Free Society of Artists, 1763. He painted portraits both in oil and

miniature, studied mezzotinto engraving with, and became partner (see No. 11) of Thomas Frye, and attained great excellence, especially in his pieces after Rembrandt and Wright. He is stated by Redgrave to have died about 1795; but this date may be queried. See No. 31.

He was a cousin of Abraham Pether, the well-known painter of moonlight subjects.

1. John **Ashton**. WRIGHT.

W. L., a young boy, sitting on a bank under a tree, looking to front, his arms round black spaniel beside him to right, landscape with river in distance to left. Under, *Josh Wright Pinxt Wm Pether Fecit. Master Ashton. Publish'd as the Act directs Novr 26. 1770, by Wm Pether in Gr Russel Str. Bloomsbury.* H. 19 $\frac{1}{8}$; Sub. 18 $\frac{1}{4}$; W. 13 $\frac{7}{8}$.

I. Before inscription, in scratched letters, *Josh Wright Pinxt Published Novr 26th & Sold by W. Pether in Gt Russell St Bloomsbury W Pether Fecit 1770.*

II. As described.

Son of Nicholas Ashton, Esq., of Woolton, near Liverpool, who was sheriff of Lancashire in 1770. Query if John Ashton, Esq., late of the Grange, Cheshire, who was married to Miss Jarrett, in 1793, and died, 9th Dec., 1814. There are several branches of this family in Lancashire and Cheshire, the name being sometimes spelled Assheton.

2. Mrs. **Bates**. PETHER.

H. L., in oval miniature frame suspended in square one which has at bottom a bracket, on which is a volume lettered *Handel's Songs*, directed to front, facing and looking slightly to right, hat and feathers, fur-edged dress. Under, *Mrs Bates W Pether Pinxt et Fecit 1793.* H. 6 $\frac{1}{8}$; Sub. 6 $\frac{3}{4}$; W. 4 $\frac{7}{8}$; O. D. H. 3 $\frac{5}{8}$; W. 2 $\frac{3}{4}$.

Maiden name, Harrop; a singer of considerable powers; married Joah Bates, the leader of the Handel commemoration, who died, 8th June, 1799, and is said to have added "as much harmony to his life as melody to his music." The print is a frontispiece to a book of songs.

3. Samuel **Chandler**. CHAMBERLIN.

T. Q. L., sitting, directed to left, facing and looking to front, wig, gown, right hand holding pen, left hand on arm of chair, books on table to left. Under, *M. Chamberlin Pinxt. Wm Pether fecit. The Revd Samuel Chandler D. D. F.R. & A.S.* H. 20; Sub. 17 $\frac{3}{4}$; W. 14.

I. Before inscription (Nagler).

II. As described.

Born at Hungerford, in Berkshire, in 1693; became, in 1716 minister of the Presbyterian congregation at Peckham; afterwards, for many years, of that of the Old Jewry. Having lost all the fortune which he received with his wife and his own in the South Sea scheme, in 1720, he for some time kept a bookseller's shop in the Poultry; he published many sermons and other works. He died, 8th May, 1766, and was buried at Bunhill fields.

4. (Mrs. **Chelsum**.) ELMER.

Full H. L., sitting, directed, looking, and facing towards left, an old lady with cap close hood and shawl, hands with long gloves folded in lap. Under, *S. Elmer pinxit Wm. Pether sculpsit Æt: 87 Ao. 1789 Inscribed to the best of Parents by her affectionate Son, J. C. D. D. (6 verses) Me, let the tender office—and keep a while, one parent from the sky Pope. H. 13 $\frac{7}{8}$; Sub. 12; W. 10.*

I. Before any inscription.

II. As described.

This was the mother of James Chelsum, D.D., who was educated at Christ Church, Oxford; ordained, 1762; D.D., 1773; chaplain to Dr. North, Bishop of Winchester, who gave him the living of Droxford, in Hampshire, where he died in 1801. He wrote some sermons and strictures on Gibbon's History. He was also a collector of prints, and the author of "A History of the Art of Engraving in Mezzotinto," published at Winchester, in 1786, a small volume of 100 pages. It is of course, of a very superficial character, and chiefly made up from Walpole's anecdotes, which were, in their turn, made up from Vertue's notes; still, however, there are some interesting passages in the little book, and the author appears to have had some idea of the importance of the subject he wrote upon.

5. Edward **Colston**. RICHARDSON.

H. L., in oval frame, directed towards left, looking to front, wig, cloak, right hand to breast, at bottom of frame, arms, and in panels at sides, *Edw Colston Esqr The Philanthropist. Born in Bristol. Died Octr 11th 1721, Æt 85. Under, Jonn Richardson Pinx Wm Pether Sculpt. H. 20; W. 13 $\frac{7}{8}$; O. D. H. ; W. .*

Born, 2nd Nov., 1636; eldest son of an eminent Spanish merchant in Bristol; obtained from him, from his brothers who predeceased him, and from his own extensive trade, great wealth, most part of which he

employed during his life in acts of charity and beneficence, displaying great judgment in the selection of deserving objects and in detecting the impositions of the common beggars. He died at Mortlake, and was buried in the church of All Saints, Bristol: his public charities being enumerated on his monument.

6. Rev. William Coxe. GRIGNION.

T. Q. L., sitting, directed, facing and looking towards right, collar open, fur-edged gown, right elbow on book with map of Europe under on table to left, left hand holding book, forefinger between leaves. Under, *C. Grignon Pinxt. Wm Pether Fecit Wm Coxe, A. M. F. R. S. Fellow of Kings Coll. Cambridge, born March 18. 1747.* H. $9\frac{1}{2}$; Sub. 9; W. $7\frac{3}{8}$.

I. Before inscription, on space, ground not cleared, *C Grignon Pt. W. Pether Ft.*

II. As described.

See page 226.

7. Countess Czernichew. ROSLIN.

T. Q. L., sitting, directed towards right, facing and looking to front, cap, dress bordered with lace and fur, nest of three drawers to left, column to right. Under, in centre arms, *Rozlin Suedois a Paris Pinxit. Gu Pether Londini Fecit 1767 Son Excellence Madame la Comtesse Czernichew nee Comtesse Uchacow.* H. $18\frac{3}{4}$; Sub. $15\frac{5}{8}$; W. $12\frac{1}{4}$.

Wife of Count Peter Czernichew, who was Russian ambassador resident in London for many years, and died 3rd August, 1773. Births of his children are recorded in 1748 and 1753. The three following are his daughters. The prints of this family were not published for sale and are very uncommon.

8. Countess Daria Czernichew. DROUAIS.

H. L., in oval frame with panelled corners, directed and looking towards front, facing slightly towards right, pearls in hair, earrings, double pearl necklace, low dress with bows of ribbon, lace scarf round shoulders. Under, *Drouais le fils Pinxt. 1762. Guls Pether Londini Fecit 1767. The Right Honble the Countess Daria Petrowna Czirnichew.* H. 14; Sub. $12\frac{1}{4}$; W. $9\frac{7}{8}$; O. D. H. $11\frac{1}{4}$; W. 9.

9. Countess Maria Czernichew. GREUZE.

H. L., in oval frame with panelled corners, directed and facing

towards left, looking to front, hair plain in curls brushed back from forehead, white dress, lace-edged kerchief, bouquet of flowers at bosom. Under, *J. Greuze Pinxt. Guls Pether Londini Fecit 1767. The Right Honble the Countefs Maria Petrowna Czernichew.*

Same size as No. 8.

10. Countess Natalia **Czernichew.** DROUAIS.

H. L., in oval frame with panelled corners, directed and looking towards front, necklet, dress trimmed with fur, cape across shoulders. Under, *Drouais le fils Pinxt 1762. Guls Pether Londini Fecit 1767. The Right Honble the Countefs Natalia Petrowna Czernichew.*

Same size as No. 8.

11. John **Ellis.** FRYE.

H. L., directed towards left, facing towards and looking to front, wig, fur-edged coat, holding parchment deed in hands, on back of which is endorsed *Frye & Pether 21 April 1761 Copartnership*, ring with female's head on little finger of left hand. Under, *Effigies Johannis Ellis, socij veterrimi Societatis Scriptorum Londini. adhuc viventis Anno Dom MDCCLXXXI Ætatis suæ LXXXIII. Tho: Frye pinxit An: Dom: 1761. W: Pether olim Discipulus ejus sculpsit, 1781. Impensis Societatis.* H. 19 $\frac{5}{8}$; Sub. 17 $\frac{5}{8}$; W. 13 $\frac{7}{8}$.

I. Before inscription. Tighe sale.

II. As described.

The last member of the Scriveners' Company, one of the ancient London guilds; deputy for Broad-street ward for nearly half a century; of literary tastes, and esteemed by Dr. Johnson and others. He died at his house in Throgmorton-street, Dec. 31st, 1791, aged 96.

12. (**Fiamingo.**) LE BRUN.

T. Q. L., standing, directed slightly to left, facing and looking to front, wide hat with feather, mustache and peaked imperial, falling lace collar, cloak over left shoulder, right hand round base of statuette of male figure on block to left, left hand pointing to it. Under, *Le Brun Pinxt. R. Sayer Excudit. W Pether fecit. Done from a Picture in the Collection of the Right Honble the Earl of Besborough. London Printed for Robt Sayer Map & Print seller No 53 Fleet Street.* H. 20; Sub. 18; W. 14.

I. Before inscription, in scratched letters, *Le Brun Pinxt R. Sayer Exct. Wm Pether fecit.*

II. As described.

See page 859.

13. Helena Forman. RUBENS.

H. L., directed to left, facing towards and looking to front, wide straw hat looped-up with flowers and ears of corn, low dress turned back from left shoulder, right hand holding bunch of flowers and ears of corn and crook, which rests on robe on right shoulder. Under, *Helena Forman wife of Rubens. Done from a Picture Painted by Rubens in the Collection of B: Bates M. D. of Alesbury by his Obligated Friend and Humble Servant W. Pether. Published June 30 1769. & Sold by W Pether in Rufsel Street Bloomsbury.* H. 20; Sub. 18 $\frac{3}{8}$; W. 14.

I. Before inscription, in scratched letters, *Rubens Pinxt. Wm Pether Fecit. Publish'd June 1st 1769 & sold by Wm Pether in Rufsel Street Bloomsbury.*

II. As described.

See page 180.

14. Id. ID.

Smaller, similar in reverse to foregoing. Under, *Rubens Pinxt W. Pether Fecit Helena Forman. Publish'd Decr 1st 1775 by W: Pether Broad Street Soho.* H. 9 $\frac{1}{2}$; Sub. 9 $\frac{1}{8}$; W. 6 $\frac{1}{8}$.

15. Charles James Fox. NOLLEKENS.

Draped bust in niche, facing and looking towards left. Under. *Model'd from Life by J Nollekens Esqr R.A. Drawn & Engraved by W Pether F. S. A. Semper honos, nomenque tuum, laudesque manebunt. Virgil. The Right Honble Charles James Fox. Dedicated to Her Imperial Majesty the Empress of Russia. Publish'd Jany 1 1792, by J Brydon, at his Looking Glafs & Print Warehouse, Charing Crofs London.* H. 20; Sub. 18; W. 13 $\frac{3}{8}$.

See page 751.

16. (Thomas Gent.) PETHER.

H. L., directed to front, facing and looking towards right, cocked hat, braided coat, left hand on stick, right hand across it. Under, in slight dotted letters, *Wm Pether Pinxt & Sculpt.* H. 6 $\frac{1}{4}$; Sub. 5 $\frac{3}{8}$; W. 5; Sub. 4 $\frac{1}{8}$.

See page 556. This portrait is so named in Evans' Catalogue, No. 4255, and the resemblance is very great to V. Green's print; still there are differences, particularly in the shape of the nose, which make the correctness of the name somewhat uncertain. The impression in Brit:

Mus: is named in MS. "Page," a celebrated robber, who was hung at Maidstone, in 1758. The portrait is, however, quite different from that of Page, in "Caulfield's Remarkable Characters," VOL. IV.

17. George III. FRYE.

Short H. L., directed to front, facing and looking towards right, powdered hair, knot at back, lace frill, embroidered dress, collar of the Garter. Under, *Thos Frye pictor ad vivum delineavit. Willm Pether sculpsit. His Most Excellent Majesty George III. King of Great Britain &c. Published according to Act of Parliament Novr 1st 1762 and Sold by J Boydell Engraver in Cheapside and H Parker and E Bakewell in Cornhill.* H. 24 $\frac{3}{8}$; Sub. 22 $\frac{1}{8}$; W. 16 $\frac{7}{8}$.

I. Before any inscription.

II. As described.

This and the following are companions to the three portraits of Queen Charlotte, by Frye. See pages 517, 518.

18. Id. ID.

Similar, smaller, at bottom to right, scraped, T F. Under, *T Frye ad vivum delineavit. William Pether fecit. His Most Sacred Majesty George III King of Great Britain &c. Publish'd according to Act of Parliament Octr 1st 1762 & sold by H Parker and E Bakewell in Cornhill, and John Boydell Engraver in Cheapside.* H. 20; Sub. 18 $\frac{3}{4}$; W. 13 $\frac{7}{8}$.

I. Before monogram or any inscription.

II. As described.

III. "H Parker and E Bakewell" erased; instead, *Henry Parker.*

19. Id. ID.

Similar, smaller. Under, *T Frye ad vivum delineavit. W Pether fecit. His Most Sacred Majesty George III King of Great Britain &c Publish'd according to Act of Parliament October the 1st 1762 by J Boydell in Cheapside and E Bakewell and H Parker in Cornhill. Price 2s.* H. 13 $\frac{1}{8}$; Sub. 12 $\frac{3}{8}$; W. 9 $\frac{7}{8}$.

Bromley, p. 231, mentions oval mez. of George, Prince of Wales by Pether.

20. John Greenwood.

H. L., in oval miniature frame suspended in square, with a palette and engraver's tools at bottom, directed towards left, facing towards and looking to front, wig, plain coat, striped vest, on palette, *The*

Friendly Mr Ino Greenwood died 1792 W Pether Fect. H. 6 $\frac{3}{8}$; W. 5; O. D. H. 3 $\frac{1}{8}$; W. 2 $\frac{5}{8}$.

See page 599. The Friendly Brothers are a social and benevolent society, somewhat akin to Freemasons.

21. Tiberius **Hemsterhuys.** PALTHE.

H. L., directed slightly to left, facing slightly to right, looking downwards towards front, powdered hair, black gown over coat. Under, *J Palthe pinxt. Tiberius Hemsterhuys. H. 13 $\frac{3}{8}$; Sub. 12 $\frac{3}{8}$; W. 9 $\frac{7}{8}$.*

I. Before any inscription.

II. As described. There may be an intermediate state with engraver's name.

Born at Groningen, 1st Feb., 1685; became a professor at Leyden and an eminent classical critic, latterly taking Bentley as his model. He died 7th April, 1766.

22. Henry VI.

Statue standing within Gothic arch, looking upwards, hands leaning on model of the chapel on pedestal beside him, at base *Henricus Sextus*. Under, *Engraved by Wm Pether, Pt. S. A. from a Statue erected in the Chapel of Eton College, by J. Bacon R. A. the Gift of the Revd Mr Betham. Published May 1st 1788, by Mr Pether, No 32 Oxendon Street, Leicester Square. H. 22 $\frac{3}{4}$; Sub. 22 $\frac{1}{8}$; W. 13 $\frac{3}{4}$; Sub. 13 $\frac{1}{8}$.*

This unfortunate monarch, who is supposed to have been murdered in 1471, was the founder of Eton.

23. Richard **Leveridge.** FRYE.

H. L., directed slightly to right, facing and looking slightly to left, wig, ruffles, plain coat buttoned, right hand raised, left hand holding up sheets of music. Under, *T Frye pinxit. Wm Pether fecit. Mr Leveridge. Sold by Wm Pether, in Great Newport Street, Leicester Fields. Pr 2s. H. 15; Sub. 13 $\frac{1}{4}$; W. 10 $\frac{1}{4}$.*

Appeared on the stage as bass singer towards the close of the seventeenth century, his rendering of "Ye twice ten hundred deities," being specially recorded; composed many songs, amongst them the "Roast Beef of Old England;" also an opera, the "Island Princess." About 1726, he took a coffee-house in Tavistock-street, and was esteemed as a social companion; he also sung at the theatres, even after the middle of the eighteenth century, when eighty years old. He died, 22nd March, 1758, aged 88.

24. Jeremiah Meyer. DANCE

H. L., directed towards left, facing and looking towards right, own hair, hands placed on portfolio. The head only of the picture was finished, the remainder being merely sketched. Under, *Dance Pinxt. Pether Fecit Jerh Meyer, Esqr R. A. Miniature Painter in Enamel to His Majesty, 1789.* H. $10\frac{1}{4}$; Sub. $9\frac{1}{8}$; W. $7\frac{1}{4}$.

Born at Wurtemberg, 1735; came to England at age of fourteen and studied under Zincke. In 1761, he obtained a premium at the Society of Arts for the likeness of George III. (intended to be used as a die), engraved by McArdell (see page 866), and frequently copied; appointed miniature painter to the Queen, and enameller to the King, 1764. He died at Kew, Jan. 20th, 1789, and his death, probably, was the cause of the portrait not being finished by Dance.

Madame, Monsieur. See under Provence.

25. Joseph Mottershead. PICKERING.

T. Q. L., sitting, directed towards right, facing towards and looking to front, wig, bands, black gown over coat, right elbow on table to left, on which lie books and inkstand, hand holding letter, left hand on knee, pillar and curtain in background, folio with ragged edges in corner to left. Under, *Pickering Pinxt. Wm Pether Fecit. The Revd Joseph Mottershead of Manchester. Died Novr 4th 1771 aged 83. "Ars utinam Mores animumque effuigere posset." Martial.* H. $19\frac{3}{4}$; Sub. $17\frac{3}{8}$; W. $13\frac{3}{4}$.

Probably son of the Rev. John Mottershead, who was for some years assistant to Mr. Doolittle, at the English Presbyterian church in Monkwell-street, and afterwards at Radcliffe-cross.

26. William Pether.

H. L., directed towards left, facing and looking to front, long hair, mustache, imperial, wide turn-down collar open at throat, left arm across chest, hand grasping coat. Under, *Mr William Pether Engraver.* H. $14\frac{3}{8}$; Sub. $14\frac{1}{8}$; W. $10\frac{7}{8}$.

I. Before inscription.

II. As described.

See page 978.

27. Sarah Porter.

Full H. L., in oval, sitting, directed towards left, facing towards and looking to front, cap, kerchief, flowered gown, holding open on lap

large book headed, *Ladies Subscriptions*, followed by names, amongst them that of *Pether*, right hand holding ink-bottle with pens. Under, *Vander Smitsen Pinxit Mrs Sarah Porter Queen of the Touters at Tunbridge Wells*. H. $13\frac{1}{8}$; Sub. $11\frac{1}{2}$; W. $9\frac{7}{8}$.

Bromley, p. 455, appears to have met an impression with *Pether's* name in MS.; the painting was probably also by him, the Dutch name being put on in fun.

This old lady died in 1762.

28. Comte de **Provence**. LE BRUN.

H. L. in oval, directed slightly to right, facing slightly to left, looking to front, powdered hair, sash and numerous decorations, left hand placed within vest. Under, *Mde Le Brun pinxt Wm Pether Fecit. Monsieur. published Novr 9th, 1778, by John Boydell Engraver in Cheapside, London*. H. $14\frac{3}{8}$; Sub. $12\frac{1}{2}$; W. $10\frac{3}{8}$.

I. Before inscription in engraved letters, but with same scratched with dry point.

II. As described.

Born at Versailles, 17th Nov., 1755; grandson of Louis XV., and younger brother of Louis XVI.; received title of Comte de Provence in early youth, but was generally styled "Monsieur," either as a prefix, or by itself. He quitted Paris in 1791, and having resided in various parts of Europe, came to England in 1807. After twenty-three years of exile, was called, in 1814, to the throne of France, as Louis XVIII.; when Napoleon broke out from Elba, he retired to Ghent, but after Waterloo, again occupied the Tuileries. He died, 16th Sept., 1824.

29. Comtesse de **Provence**. ID.

H. L., in oval, directed slightly to left, facing slightly to right, looking to front, hair dressed high with ribbons and feather, low dress with lace edging and bow of ribbon in front. Under, *Mde Le Brun pinxt. Wm Pether Fecit. Madame. published Novr 9th, 1778, by John Boydell Engraver in Cheapside London*. Size as foregoing, the companion print.

I. Before inscription in engraved letters, but with same scratched with dry point.

II. As described.

Marie Josephine Louise, eldest daughter of Victor Amadeus III. King of Sardinia; born, 1753; married, 14th May, 1771, the foregoing, whom she accompanied to England. She died at Hartwell

Castle, in Buckinghamshire, of dropsy, 13th Nov., 1810, and was interred in Henry VII.'s chapel in Westminster Abbey. On the death of Louis XVII., in 1795, she became nominally Queen of France, but did not live to see her husband really ascend that throne.

30. Wife of **Rembrandt**. REMBRANDT.

T. Q. L., standing, directed towards right, facing and looking slightly to left, head adorned with chaplet and long veil, low dress, wide sleeves, right hand holding flowers, left hand resting on staff twined with vine. Under, *Willm Pether fecit. Rembrandt's Wife in the Character of a Few Bride. From the Original Picture Painted by Rembrandt, In the Collection of the Right Honble William Henry Fortescue. Published according to Act of Parliament by J. Boydell Engraver, in Cheapside London, 1763.* H. 15 $\frac{1}{8}$; Sub. 14 $\frac{1}{8}$; W. 10 $\frac{1}{8}$.

Rembrandt is said to have settled at Amsterdam, about 1628, and soon afterwards to have married Saskia Van Uylenburg, the daughter of a farmer of Raarup, in Waterland; by her he left a son named Titus.

The picture is 493 of Smith's Catalogue, there stated to have been purchased by the Duke of Buccleugh.

31. Samuel **Seyer**.

H. L., sitting behind table, directed to front, facing and looking towards left, white cravat, right hand holding pen and resting on table on which lie inkstand, books (one lettered *Lexicon*), ruler, and a letter addressed, *Rev Mr Seyer Bristol*. Under, *W. Pether delt et sculpt.* 1816. H. 12; Sub. 11 $\frac{3}{8}$; W. 9 $\frac{1}{2}$; Sub. 8 $\frac{7}{8}$.

I. Before lettering; not quite finished.

II. As described.

Educated at Oxford; scholar of C.C.C., 1774; for many years conducted a large school in the Fort, on St. Michael's-hill, Bristol; from this he retired in 1810, and thenceforward employed himself in literary pursuits; was author of "Memoirs of Bristol," &c., and vice-president of the Bristol library, and was rector of the small livings of Horfield and Felton, near Bristol. He died, 25th August, 1831.

32. Brothers **Smith**. PETHER.

Full T. Q. L.'s., in centre William sitting, pointing with right hand to a landscape on easel to left, facing and looking towards John, who stands on right, his arms leaning on back of William's chair, behind

easel George stands facing and looking towards right, right hand to chin, left holding palette and brushes, violoncello and four pictures hanging on wall in background. Under, *Wm Pether Pinxt Fecit et Excudit. The Three Smiths; Brothers, and Painters, Natives of Chichester. Published according to Act of Parliament, July 1st 1765, and Sold at Mr Pether's. Harpsicord Maker in Brownlow Street Long Acre. Price 7/6. H. 20½; Sub. 18½; W. 16.*

I. Before inscription, in dotted letters, *Wm Pether, pinxt, fecit, & exct.*

II. As described.

Sons of a Baptist minister, who carried on different trades in the south of England. William was born in Guildford, in 1707; he practised as a portrait painter, and in his later years attempted landscape, fruit, and flowers; was member of the Free Society of Artists. He died at Shopwich, near Chichester, 4th Oct., 1764.

George was born in Chichester, in 1714, and highly distinguished himself as a landscape painter, in 1760 gaining the first premium of the Society of Arts, in competition with Richard Wilson. He was an excellent violoncello player, and frequently performed at the local concerts. He published some poetical works, and jointly with his brother John, engraved fifty-three small plates from their landscapes; was member of the Free Society of Artists. He died, 17th Sept., 1776.

John was born in 1717, and also painted landscapes, but was considered inferior to George; was member of the Free Society of Artists. He died at Chichester, 29th July, 1764.

33. Charles **Tessarini**. PALTHE.

H. L., sitting behind table, directed and looking towards front, facing slightly to right, black cap, long white hair, great coat, right arm and left elbow on table before him, on which lie inkstand, violin, and sheet of music inscribed, *Recreation Harmonique per Carlo Tessarini da Rimini*, left hand to chin. Under, *JPalthe pinxit. Wm Pether fecit. Carlo Tefsarini da Rimini Professeur de Fiolon en la Metropolitaine d'Urbino. H. 13¾; Sub. 12¼; W. 9¾.*

I. Before any inscription under subject.

II. As described.

Mentioned by Burney as having published, in Holland, twelve concertos for first violin, &c. As Bromley does not mention him, he may not have visited England.

34. Benjamin West. LAWRENSON.

H. L., in oval frame, directed slightly to left, facing and looking towards right, own hair, white cravat, loose robe over coat. Under, *Wm Lawrenson Pinxt. Wm Pether Fecit. B. West, R. A. Publish'd as the Act directs by Wm Lawrenson & Wm Pether Great Russel Street Bloomsbury.* H. 18; Sub. 16 $\frac{1}{8}$; W. 13; O. D. H. 15 $\frac{1}{8}$; W. 11 $\frac{1}{4}$.

I. Before inscription, in scratched letters, *W. Lawrenson Pinxt. W. Pether Fecit.*

II. As described.

See page 152.

35. Venetian Nobleman. GIORGIONE.

Full H. L., sitting, directed towards front, facing and looking towards left, hat with feather, beard and mustache, collar, right hand pointing across chest, left hand on leg. Under, in centre arms, motto, PRO REGE, LEGE, GREGE. *Giorgione pinxit. Wm Pether fecit et ext. From a Picture in the Collection of the Right Honble the Earl of Besborough. To whom this Plate is most humbly dedicated, By his Lordship's obliged and obedit humble Servant W. Pether. Publish'd Aug. 1 1768.* H. 20; Sub. 17 $\frac{3}{4}$; W. 14 $\frac{1}{8}$.

I. Before inscription, in dotted letters, *Giorgione Pinxt. W. Pether Fecit & Ext 1768.*

II. As described.

Bryan styles this portrait, "A Warrior," but there is nothing in the subject to warrant the title.

36. Maria. HURLESTON.

W. L., sitting at foot of large tree, directed and facing in profile to left, cheek leaning on hand, dog lying beside her with string to her waist, pipe on bank also tied, wooded landscape in background. Under, *Rd Hurleston Pinxit. Wm Pether Fecit. Maria. Sentimentl journey. Vol 2nd. Published Octr 1st 1777 by Wm Pether of Richmond Surry.* H. 22 $\frac{7}{8}$; Sub. 22; W. 17 $\frac{7}{8}$.

37. Chevalier Bayard. PENNY.

W. L.'s., standing, Bayard on right, young woman with handkerchief to her eyes in centre, her mother kneeling in front, the valet alluded to in description looking in at door in background towards left. Under, *E. Penny pinxt. Wm Pether fecit. London Publish'd as the Act directs 1 May 1771. Printed for Robt Sayer, No 53 in*

Fleet Street. The Continnence of the Chevalier Bayard. [A long account, in fourteen lines, of the well-known story.] *Bayard on account—conjugal Fidelity.* W. 22 $\frac{1}{4}$; H. 18; Sub. 17.

I. Before inscription, in scratched letters, *Edwd Penny Pinxt Robt Sayer Ext August 4 1770. W Pether Fecit.*

II. As described.

38. Officer of State. REMBRANDT.

T. Q. L., standing, directed, facing and looking towards left, velvet hat and feathers, cuirass with gold chain hanging from neck, right arm on pedestal to left, hand on guard of sword of state, left hand on hip. Under, in centre arms, *Rembrandt pinxt. Wm Pether fecit. From the Original Picture Painted by Rembrandt, In the Collection of the Right Honble the Earl of Besborough. To whom this Plate is most Humbly Dedicated, by His Lordship's most Obliged and most Obedient Humble Servant, J. Boydell. Published according to Act of Parliament, by J. Boydell Engraver in Cheap-side Novr 1st, 1764. to left No 6.* H. 19 $\frac{3}{8}$; Sub. 17 $\frac{3}{4}$; W. 14.

I. Before arms or any inscription.

II. As described.

The picture is 273 of Smith's Catalogue, there stated to be in the Fitzwilliam Museum, Cambridge.

39. Jew Rabbi. ID.

H. L., directed slightly to right, facing and looking to front, white turban, mantle attached on breast by rich gold clasps, hands united in front, small chamber within to right, with Jewish emblems, open book and chair. Under, in centre arms, with motto of the Garter, *Rembrandt Pinxt Wm Pether fecit. A Jew Rabbi. From one of the most Capital Pictures ever Painted by Rembrandt. In the Collection of his Grace the Duke of Devonshire; To whom this Plate is most humbly Dedicated, by his Grace's most Obliged & most Obedient Humble Servant, J. Boydell. Size of the Picture 2 F. 7 I by 3 F. 4 I in height. Publish'd March 1st 1764, according to Act of Parliament, by J. Boydell Engraver in Cheapfide London.* II. 20 $\frac{1}{8}$; Sub. 18; W. 14.

I. Before any inscription.

II. As described.

The picture is 290 of Smith's Catalogue, and is there stated to be in the collection of the Duke of Devonshire.

40. Id. REMBRANDT.

Similar, smaller. H. $13\frac{7}{8}$; Sub. $12\frac{1}{2}$; W. $9\frac{7}{8}$.

41. Young Man. ID.

H. L., directed towards right, facing towards and looking to front, velvet cap and mantle, long curled hair, earring, triple gold chain and cross, right arm leaning on cushion on balcony before him, hand holding scroll, left hand pushing aside curtain to right. Under, in centre arms, motto, LOYALTE NA HONTE. *J. Boydell Excudit. 1767. Rembrandt Pinxit. Wm Pether fecit. From the Original Picture, Painted by Rembrandt; In the Collection of the Right Honourable the Earl of Lincoln.* H. $19\frac{7}{8}$; Sub. $17\frac{3}{4}$; W. $13\frac{7}{8}$.

I. Before inscription, in scratched letters, *Rembrandt Pinxt. J. Boydell Exct. Wm Pether fecit 1766.*

II. As described.

The picture is 398 of Smith's Catalogue, who describes it from the print.

42. Standard-bearer. ID.

T. Q. L., standing, directed slightly towards right, facing towards and looking to front, black slouched hat with white feathers, doublet with embossed sash from right shoulder, right hand holding gloves, left hand grasping staff of standard which falls behind. Under, *Rembrandt pinxt. Robt Sayer Excudit. W Pether delin & fecit. Done from a Picture in the Collection of Sir Joshua Reynolds, President of the Royal Academy London Printed for Robt Sayer Map & Printfeller No 53 Fleet Street.* H. 20; Sub. 18; W. 14.

I. Before inscription, in scratched letters, *Rembrandt Pinxt. R. Sayer Exct. Wm Pether fecit.*

II. As described.

The picture is 279 of Smith's Catalogue, and there entitled a "Halberdier," and described from the print.

43. Jewish Rabbi. ID.

Nearly W. L., reclining on cushioned seat, directed, facing, and looking towards right, high turban rising to front, large white beard, mantle clasped across breast, hands united in front, in background to right, globes, scrolls, and books, curtain to left. Under, in scraped letters, ground not cleared, *Rembrandt. Pinxt. Wm Pether. Fecit. Published Decr 11. 1775. Sold by W. P. in Broad Strt Westr.* H. 19; Sub. $17\frac{5}{8}$; W. 17.

I. As described.

II. Plate cut 1 at top, 4 at right side, octagonal frame with panelled corners round subject, inscription and $\frac{3}{4}$ subject scraped away, on space in coarsely printed letters, *Van Incog Pinxit. Don Du Bious Fecit. Erudite Anonymous Junr P & A C.*

It seemed as if Pether preferred thus, with playful fancy, to destroy his magnificent plate than to allow inferior impressions of it to obtain circulation.

Picture is 405 of Smith's Catalogue, there stated to be described from a print by McArdeall.

44. The Alchemist. WRIGHT.

W. L.'s., an old man with white beard, kneeling before retort on left, in background young man and boy, the latter with a blowpipe, chamber contains globes, papers, chemical appliances of all kinds, moon shining through window to left. Under, *Josh Wright Pinxit. Wm Pether Fecit. An Alchymist. Publish'd Decr 1st 1775 by Wm Pether Broad Street near Carnaby Market. H. 22 $\frac{3}{8}$; Sub. 22 $\frac{1}{4}$; W. 18.*

I. Before inscription, in scratched letters, *Josh Wright Pinxt. Wm Pether fecit. Published Sepr 1st 1775 & sold by W Pether in Broad Stt St James's.*

II. As described.

The subject is said to represent the discovery of phosphorus.

See page 260. The series of portraits there alluded to can also be discerned in these. See also page 599, and No. 48.

45. Drawing from the Gladiator. ID.

H. L.'s., to left an old man with spectacles, facing towards right, right hand on table on which is statuette of a gladiator, left hand on its base, towards right young man sitting at back of table holding flat candlestick on it, looking towards statuette, to right another young man with his back to spectator of the print, facing also towards statuette and holding drawing of it, door in wall in background to right, lamp from ceiling. Under, *Done from a Painting of Mr Josh Wright's of Derby, by his Oblig'd Friend & Humble Servant Wm Pether. In the Collection of B. Bates M. D. of Aylesbury. Publish'd July 10th 1769, & Sold by Wm Pether in Rufsel Street Bloomsbury. W. 22; H. 19; Sub. 17 $\frac{1}{2}$.*

I. Before inscription, in scratched letters, *Josh Wright Pinxt. Published July 10th 1769 & sold by W Pether in Rufsels Strt Bloomsby, Wm Pether, fecit.* The letters of date "ly 10th," appear to be an alteration from the original ones.

II. As described.

Mr. Jewett, in the "Art Journal" for 1866, names the young man to right as the painter, Joseph Wright, and the others as John Wilson, of the Devonshire Almshouse, Derby, and Burdett, the engraver.

46. Drawing Academy. WRIGHT.

W. L.'s., in centre statue of Venus on raised pedestal, to left a lad leaning upon it, in front another with portfolio under arm, between them a young boy sitting and drawing, towards right in front a lad sitting and drawing, two younger boys behind him, in background to right pillars with statue of gladiator, at bottom scraped to right, *Josh Wright Pinxt.* to left, *W. Pether Fecit.* in centre, engraved, *Done from a Picture in the Collection of the Rt Hon Ld Melburne.* H. 23; W, 18.

I. Before engraved inscription.

II. As described.

47. The Hermit. ID.

W. L.'s., an old man towards right sitting, and by the light of a lamp examining and meditating on the bones of a skeleton, to left two young men having crossed a stream, looking at him, moon over them. Under, *Jos Wright Pinxit W. Pether Fecit. An Hermit. Publish'd May 14th 1770 and Sold by Wm Pether in Great Rufsells Street Bloomsbury.* H. 23; Sub. 22 $\frac{3}{8}$; W. 18.

I. Before inscription.

II. As described.

48. The Orrery. ID.

T. Q. L.'s., in centre an orrery, light within it, behind the lecturer pointing towards it, facing and looking towards left, two boys before him examining it, young woman with wide hat on left similarly employed, behind her a young man taking notes, on right two other young men, and a lad looking to centre of it with his back turned, shelves with books and curtain in background to right. Under, in centre arms, motto, *MALGRE L'ENVIE* *J. Boydell excudit. Joseph Wright Pinxit. Wm Pether delint et fecit. A Philosopher Giving a Lecture on the Orrery. From the Original Picture painted by Mr Joseph Wright;*

In the Collection of the Right Honourable the Earl of Ferrers. Published May 20th 1768. W. $22\frac{7}{8}$; H. $19\frac{1}{8}$; Sub. $17\frac{3}{4}$.

I. Before inscription or arms, in scratched letters, *Josh Wright Pinxt. J Boydell Exct. Wm Pether fecit 1768.*

II. Arms engraved without motto, "J Boydell Exct" moved out of their way towards right.

III. As described.

Mr. Jewett (see No. 45), names the lecturer as Mr. Denby, the organist of All-Saints' Church, the young woman as Mrs. Sale, the young man taking notes as Burdett the engraver, the young man to the right as Joseph Wright the painter, the others, Mr. A. Winterman and Mr. G. Snowden, and the boy (query if both) as sons of the Rev. Mr. Cantrell of Derby.

49. The Farrier's Shop. WRIGHT.

A hut built adjoining the ruins of an old abbey, the interior illuminated by glow from fire, the smith standing, looking towards house in front towards left, and conversing with man seated on sill. Under, scraped on ground, *Josh Wright Pinxt. Publish'd. Decr 2d 1771, W: Pether. Fecit. A Farrier's Shop. Sold by W Pether Gt Russell St Bloomsbury.* H. $19\frac{1}{8}$; Sub. 18; W. $13\frac{7}{8}$.

50. Felicity.

H. L., a lad, directed and facing towards front, wide hat, long hair, holding a pitcher in both hands, from which he is about to drink. Under, *Wm Pether Pinxt et sculpt Felicity. From an Original Picture, in the Possession of the Revd Dr Chelsum. Publish'd as the Act directs March 31 1791 by Darling & Thompson No 5 Great Newport Street London.* H. $13\frac{3}{8}$; Sub. $12\frac{1}{2}$; W. $9\frac{3}{4}$.

The foregoing is probably not the first address.

Amongst Pether's subject-pieces are, "Comic Society," after Dow, "Studious Society," after Schalken, a pair; "Man Smoking," after Metzu; "Democritus," after Rosa; and "Flemish Inn," after Teniers.

CHARLES PHILLIPS was born in 1737, and studied in London. The earliest date on any of the following is 1766, and the latest 1773. The first two are choice specimens of the art. He engraved a few

other plates of scriptural or genre subjects after Mola, Parmegiano, Salviati, Spagnoletto, &c., and some engravings in the dotted method.

Bromley, p. 253, mentions a mez. of the Princess Anne, by C. Phillips, after Hysing, but this is probably a mistake for the painter of the same name.

1. (Lydia **Hone**.) HONE.

Full H. L., standing, directed slightly to right, facing towards and looking to front, hair gathered on top of head, low dress, short sleeves, holding white rabbit in her arms, on rock in background to left sits a fox chained by the neck, in distance to right a ruined castle. Under, in very small letters, *Nathaniel Hone R A pinx. publish'd according to act of parliament february 15th. 1771 Charles Phillips Del et Sculp - sit.* H 17; Sub. 15; W. 12½.

I. Before inscription, unfinished.

II. As described.

III. Powerfully and finely reworked, the shadows strengthened, and a luminous tone given to the entire. "february 15th" altered to *July 30th*.

There are curious small round marks on the edges of these prints, apparently caused by something placed on the copperplate.

Daughter of the painter (see page 641). She died of consumption, in October, 1773, aged 15 years.

2. (Nelly **O'Brien**.) REYNOLDS.

Nearly W. L., sitting in garden, directed, facing, and looking to front, wide-brimmed hat, necklace, black lace mantilla, muslin dress over quilted petticoat, holding on lap a small poodle dog, portion of old wall in background to left, to right trees. Under,

*Near a thick Grove whose deep embow'ring Shade,
Seem'd most for Love and contemplation made,
Thither retir'd from Phæbus sultry Ray—*

Dryden. Engrav'd from an Original Picture Painted by Sr Joshua Reynolds by Chas Phillips & Publish'd According to Act of Parliament Augt 24 1770. H. 17½; Sub. 16¼; W. 13.

I. Before inscription, in small letters, *Painted by Sir Joshua Reynolds Publish'd Aug 24 1770 according to Act. Engrav'd by Charles Phillips Londin.*

II. As described.

See page 213.

3. P. P. Rubens, Wife and Child. RUBENS.

Similar in reverse to print by McArdell (No. 159. See page 892). Under, in centre arms, in scratched letters, *Sir P P Rubens pinxt Charles Phillips Sculp et Excudit. Engrav'd at Blenheim after an Original in the Collection of His Grace the Duke of Marlborough. proof print.* H. $15\frac{1}{4}$; Sub. $14\frac{3}{8}$; W. $10\frac{7}{8}$.

A companion to this is Time clipping the wings of Love (similar to plate by McArdell), same size and similar inscription. "Sir Ant Van Dyck pinxt" instead of Rubens.

4. Thomas Weston. DE LOUTHERBOURG.

W. L., on left of rocky and mountainous scene, with castle in distance in centre, shield and horn, drawing his sword as about to fight the forms advancing towards him from left, some as serpents, bears, and other animals, with swords of flame. Under, *P. I. de Loutherbourg Painter to the King of France, pinxt. Charles Phillips fecit. Mr Weston in the Character of Tycho, Encountring the Evil Spirits. The 3d Scene of the 4 Part of the Christmas Tale. This Plate is Address'd to David Garrick Esqr, as a Lover & Friend of the Arts, by his Friend & Servant P. I. De Loutherbourg, Pub May, 29. 1776. by Mr Picot No 16 in ye Strand.* W. $23\frac{1}{2}$; H. 19; Sub. $18\frac{1}{4}$.

See page 480.

The painter had been engaged by Garrick to superintend the scenery at Drury Lane. He executed the entire scenery of this piece with his own hand, and introduced so much novelty and beauty of effect as to form a new era in scene-painting. "The Christmas Tale" was first produced 27th Dec., 1773.

5. Man with hat and cloak. POELEMBURGH.

H. L., directed slightly to left, facing and looking to front, wide hat, falling collar, cloak over left shoulder, on sill at bottom, scraped, *CP pxt. CP fe.* Under, *Polenburgh pinxt. C Phillips fec. & Excudit. A Captain of Banditti. Done from a Picture in Mr Nightingall's Pofsession.* H. $8\frac{5}{8}$; Sub. $7\frac{7}{8}$; W. 6.

I. Before inscription.

II. As described.

There is nothing in the appearance of this portrait to warrant the imputation of dishonesty conveyed in the inscription.

6. The Philosopher. REMBRANDT.

T. Q. L., sitting, facing and looking towards left, bald head, fur-lined gown, right hand on arm of chair, left hand to temple, elbow of other arm on chair. Under, in centre arms, motto, CAVENDO TUTUS. *Rembrandt pinxit. Charles Phillips fecit. The Studious Philosopher. From the Original Picture Painted by Rembrandt in the Collection of His Grace the Duke of Devonshire at Chiswick. John Boydell excudit 1766.* H. $19\frac{3}{4}$; Sub. 18; W. $13\frac{7}{8}$.

I. Before inscription and motto in arms, in dotted letters, *Rembrandt pinxt. Cha Phillips Sculp.*

II. As described.

The picture is 326 of Smith's Catalogue.

7. Man with knife. ID.

H. L., similar to print by Houston, No. 146. Under, *The Assassin Rembrandt pinxt Chas Phillips fecit. Printed for John Bowles at the Black Horse in Cornhill.* H. 6; Sub. $5\frac{1}{4}$; W. $4\frac{1}{2}$.

The picture is 359 of Smith's Catalogue, and which mentions a print by Phillips, of No. 352, engraved by Houston also.

8. Aged Lady. ID.

H. L., directed and facing towards left, looking to front, hood, white kerchief, hands appear to be in a muff. Under, *Rembrandt pinxt C Phillips del. Sculp & exc.* H. $8\frac{1}{2}$; Sub. $7\frac{7}{8}$; W. $6\frac{1}{4}$.

Picture is probably 535 of Smith's Catalogue, where the engraver appears not known.

VICTOR MARIE PICOT was born in France, in 1744, and studied in Paris. He came to London, and, in 1766, was elected a member of the Incorporated Society of Artists. He died, according to Redgrave, about 1805. He engraved in line and other methods, the following being, so far as known, his only mezzotinto.

Giacomo **Cervetto**. ZOFFANY.

H. L., in oval frame on console, wig, spectacles, looking at music-book lying open on frame to right, stopping strings of violoncello with fingers of left hand, on tablet, at bottom, *Cervetti*. Under, *Published as the Act directs April 16 1771 by the Proprietors Picot & Delattre Printsellers St Martin's Lane. I Zoffini pinxit. M. A. Picot fecit.* H. 14; Sub. $13\frac{5}{8}$; W. $9\frac{7}{8}$; O. D. H. $7\frac{3}{4}$; W. 7.

I. Before any inscription. Two known.

II. As described. Brit : Mus. It is stated in a sale catalogue of Sotheby's, 1879, that the plate was lost soon after completion.

Born in Italy, 1682 ; came to London in 1738, where he died (at Fri-burg's snuff-shop, in the Haymarket), 14th Jan., 1783, aged 101 years. He played in the orchestra at Drury Lane for many years, and having offended Garrick by a loud yawn during his performance, reconciled himself to him by stating that he always did so when "ver mush please." He was usually called "Nosey," the reason being very evident in his portrait. His son was a celebrated performer on the violoncello.

FRANCIS PLACE was a native of Yorkshire, younger son of Mr. Rowland Place, of Dinsdale, Durham, and was serving his time as clerk to an attorney in London, when the plague broke out there in 1665. This event caused him to quit the profession he disliked, and thus to give scope to his genius for art and invention. He must have been acquainted with nearly all the artists of the day, and gave Vertue many particulars about Hollar, though he stated that he was not instructed by him ; it being, indeed, probable that he learned from the study of engravings themselves how to engrave. He painted, drew, etched, engraved in line, and afterwards made porcelain.

For such a man the mysterious art introduced by Prince Rupert must have possessed a wonderful fascination, and he devoted himself to it entirely for some time. Unfortunately for the proof of his precedence amongst the earliest native Englishmen who practised the art, he never dated his prints, but there is every reason to suppose that he was only the second, Sherwin being the first. With, perhaps, the exception of those published by Tempest, his prints appear to have been private plates, and consequently he worked only as an amateur ; this may also be an explanation of their great scarcity. Most of his works are exceedingly brilliant, with carefully finished grounds, far superior to those of prints executed by others some time afterwards. From Blooteling's prints Place may have learned much, but his style is distinct, and possesses a marked individuality of its own. Place, probably tired of the art when it became more common, and, except, perhaps, some of those under "Tempest excudit," does not appear to have engraved in mezzotinto after about 1678 (see No. 3). He died in 1728.

He engraved some subject-pieces in mezzotinto, amongst them a "Lady Confessing to a Monk," published first with Tempest's, afterwards with Smith's address; a "Dutch Family;" a "reading Monk," in a landscape after Van Dyck; and a half-length, probably resembling that of D. Boon. See page 603, also Weigel Catalog, No. 6,299.

1. **Charles I.** VANDYCK.

H. L., in oval, directed slightly to left, facing towards and looking to front, long hair, wide collar, robes of the Garter. Under, on scroll, *Charles the First King of England Scotland France and Ireland Defender of ye Faith &c. Sr A Vandyke pinx: P Tempest ex: F Place fec:* H. 8; W. $5\frac{3}{4}$; O. D. H. $6\frac{1}{2}$; W. $5\frac{5}{8}$. Brit: Mus. Suth: Coll.

Bromley, p. 117, mentions Charles II. mez. by Place. (Query if it be that under "Tempest," or one of the portraits under "Engraver not ascertained.")

2. Sir Ralph **Cole.** LELY.

H. L., directed towards right, facing towards and looking slightly downwards nearly to front, long wig, collar open, cloak held at breast by left hand. Under, *Sr Ralph Cole Barrrt: P. Lely pinxit F. Place fecit.* H. $11\frac{7}{8}$; Sub. $10\frac{3}{4}$; W. $8\frac{3}{4}$. Brit: Mus.

See page 143.

Strawberry Hill Catalogue, Lot 458, mentions Henry Compton, Bishop of London, by F. Place, mez.

3. (Rev. William **Cray.**)

Head in oval, directed slightly to left, looking to front, wig, gown, bands. H. $4\frac{5}{8}$; W. $3\frac{1}{2}$; O. D. H. $4\frac{1}{4}$; W. $3\frac{3}{8}$. Brit: Mus.

Bromley, p. 134, states that this clergyman belonged to Newcastle, and that the plate was engraved in 1683.

One of the portraits of Cromwell, under "Engraver not ascertained," has been stated to be by Place.

4. Nathaniel **Crew.**

H. L., in oval, directed and facing towards right, looking downwards towards front, long hair, close black cap, bands, robes. Under, *Nathaniel Crew Episcopus Dunelmensis F. P. fecit: P Tempest ex:* H. $13\frac{1}{2}$; W. $9\frac{7}{8}$; O. D. H. $11\frac{1}{2}$; W. $9\frac{3}{8}$.

I. Before inscription ; very unfinished. Suth : Coll.

II. As described. Brit : Mus.

See page 334. Translated to Durham, 22nd Oct., 1674 ; succeeded to the barony, Dec., 1691. He was distinguished for munificence, and was a great benefactor to Lincoln College, Oxford.

5. Henry Gyles.

H. L., in oval, directed to right, facing towards and looking to front, curled wig, collar open, robe. Under, *Glass painting for windows, as Armes Sundryals, History, Landskipt, &c. Done by Henry Gyles of the City of York.* H. $4\frac{3}{8}$; Sub. $4\frac{1}{8}$; W. $3\frac{1}{4}$; O. D. H. $3\frac{3}{4}$; W. 3. Brit : Mus.

Thoresby mentions that this print was "wrought in mezzotinto, when that art was known to few others, by the celebrated Mr. Francis Place."

The personage painted a window at University College, Oxford, in 1687. Redgrave states that he resided at York, from 1640 to 1700, and founded a school of glass-painters there.

This plate has been copied by Richardson, the subject is same size, but surrounded by a black line, and the lettering extends to $\frac{3}{4}$ under bottom of subject, instead of $\frac{3}{8}$ only in original.

6. John Lambert.

Short H. L., in oval, directed slightly to left, facing and looking towards right, long hair, slight mustache and imperial, lace cravat, armour. Under, *Major Generall Lambert.* H. $12\frac{1}{8}$; W. $8\frac{3}{4}$; O. D. H. $9\frac{7}{8}$; W. $8\frac{1}{2}$.

Born about 1620 ; distinguished himself as a parliamentary general in the Civil War ; assisted Cromwell to the protectorate, but opposed his taking the title of king, and was in consequence divested of his employments. On Cromwell's death, he took part in deposing Richard Cromwell ; major-general of the army in 1659, but was defeated by Monk. At the Restoration, he was tried and condemned, but pardoned and banished for life to Guernsey, where he solaced himself with flower-painting, in which he excelled, having been taught by Gaspar. He died in 1692, having become a Roman Catholic.

The print represents him as a young man.

Weigel attributes the portrait of Lely, described at page 40, to F. Place, but this is a mere conjecture, and would be more applicable to the portrait described at page 114.

7. (William **Lodge**.)

H. L., directed and looking to front, head inclined sideways to right, fur cap, neckcloth with long ends, robe over shoulders. H. $6\frac{1}{8}$; Sub. $5\frac{5}{8}$; W. $4\frac{7}{8}$.

One known. From Musgrave collection, on authority of the Catalogue of which, p. 242, the portrait is named and attributed to this engraver. The print does not appear quite finished, and the style does not sufficiently resemble Place's to be altogether certain that it is his; it is not impossible that Lodge may have worked at the plate.

Born at Leeds, July 4th, 1649; educated at Cambridge; accompanied Lord Bellasis on his embassy to Venice; engraved and etched many portraits and views. He belonged to a club of virtuosi at York, in which were Dr. Lister, John Lambert, Esq. (see under J. Smith). Thomas Kirke, Esq., and Francis Place; with the last he was on terms of intimate friendship, and they used to take long rambles together, on one of which, to Wales, they were taken up on the suspicion of being Jesuits in disguise. Thoresby relates a dream of his and its fulfilment through an accident at the funeral, whereby Lodge was buried at Harewood, instead of Gisburn. He died, 25th August, 1689.

8. Countess of **Middleton**. LELY.

T. Q. L., sitting, directed towards right, looking to front, right hand on lap, left elbow on pedestal to right, head leaning on hand, mountains and trees in distance to right. Under, *The Countesse of Middleton P Lely Pinx: F. P. fe.* H. $11\frac{7}{8}$; Sub. $10\frac{7}{8}$; W. $8\frac{3}{4}$. Suth. Coll.

Catherine, daughter of Robert Brudenell, 2nd Earl of Cardigan; married Charles, who had succeeded his father as 2nd Earl of Middleton, in the peerage of Scotland, in 1673, and was envoy to Vienna, and, in 1682, one of the principal secretaries-of-state in Scotland. After the Revolution he adhered to James, and was outlawed in 1695. The Countess died at St. Germain's, 11th March, 1743, in her 95th year.

9. (John **Moyser**.)

H. L., in oval, directed towards left, facing towards and looking to front, long wig, lace cravat, robe across left shoulder. H. $12\frac{1}{4}$; W. $8\frac{5}{8}$; O. D. H. $10\frac{1}{2}$; W. $8\frac{1}{2}$.

I. As described.

II. Plate rubbed, rendering portrait less sharp and clear.

Of Beverly, Yorkshire, an intimate friend of Mr. Place.

Walpole states that Place engraved three plates of this portrait. The Musgrave Catalogue, p. 84, mentions a touched proof, which was probably an unfinished state, and this, with the two foregoing, might lead an unskilled observer to suppose that they were from three different coppers. This appears much more likely than a repetition of the same plates twice, without variation.

10. James **Naylor**.

Short H. L., directed, facing, and looking towards right, nearly in profile, wide-brimmed black hat set back on head, lank hair, mustache, and stubbly beard. Under, *James Naylor the Quaker*. H. $8\frac{3}{8}$; Sub. $7\frac{7}{8}$; W. $6\frac{3}{8}$.

Native of Wakefield, and originally a soldier in the parliamentary army this enthusiast became a disciple of George Fox, wrote several books, was imprisoned, and died in 1660, aged 44.

See under Preston.

11. Richard **Sterne**.

H. L., directed somewhat towards left, facing towards and looking to front, the left eye being slightly oblique, trencher cap with tassel at top, small mustache and peak, wide collar, bands, robes, left hand holding small book, forefinger between leaves. Under, *Richardus Sterne Archiepiscopus Eboracensis*. *F Place fec: P Tempest exc:* H. $12\frac{1}{2}$; Sub. $11\frac{1}{2}$; W. $9\frac{5}{8}$.

I. Before any inscription. One known.

II. As described. Brit: Mus. Suth: Coll.

Born in Nottinghamshire, in 1596; educated at Cambridge; entered the Church, and was appointed chaplain to Laud, whom he attended on the scaffold; during the Civil War, was treated with great cruelty by Cromwell; at the Restoration, he was appointed Bishop of Carlisle, and, in 1664, Archbishop of York. He died, 18th Jan., 1683, and was interred in the chapel of St. Stephen, in York Cathedral. He was author of a treatise on logic, some Latin verses, and assisted in the publication of the Polyglot.

12. Pearce **Tempest**. (HEMSKERK.)

Short H. L., profile to right, own hair, collar with falls in front, Under, on ground in which tablet has been partially cleared, *Cavele vobis Principes*. H. $6\frac{1}{2}$; Sub. $5\frac{5}{8}$; W. $4\frac{5}{8}$.

The impression at "Howard" Sale had the MS. inscription, "Hemskerk pinx. Place fecit. Mr. Pearce Tempest," and the style

of engraving amply confirms its genuineness. The portrait is mentioned by Granger, but not by Bromley. It will have been observed, that Tempest published Nos. 1, 4, 11, and 13 of Place's works, which proves their knowledge of each other.

Two different plates of this portrait have been mentioned in sale catalogues, but the assertion appears founded on the mistake of an Indian-ink drawing, which resembles the foregoing in some of its features, being taken to be a print.

See under Tempest.

13. Richard **Thompson**. ZOUST.

Short H. L., in oval, directed and facing towards left, looking to front, the left eye looking obliquely downwards, long hair, twisted neckcloth, dark robe. Under, *Richard Thompson G: Soust pinxit. P: Tempest excudit. F: Place fecit.* H. $10\frac{3}{8}$; W. $8\frac{1}{4}$; O. D. H. $8\frac{5}{8}$; W. $7\frac{5}{8}$.

I. Before name of personage.

II. As described.

III. Reworked, "P: Tempest" erased; instead, *I Smith*.

See under Thompson.

14. Philip **Woolrich**. GREENHILL.

H. L., directed beyond right, facing towards and looking to front, large wig, armour. Under, on tablet partially cleared, *Mr Philip Woolrich. F. P, fe: J: Greenhill pinx:* H. $10\frac{3}{4}$; Sub. $9\frac{3}{8}$; W. $7\frac{7}{8}$.

Probably a friend of Mr. Place's. The name is that of an old Cheshire family, whose present representative resides at Croxley House, Herefordshire.

JOHN PLOTT was a native of Winchester, instructed in painting by R. Wilson and N. Hone. He published a "Natural History of Land Snails," and died, Oct. 27th, 1803, aged 71. Edwards states that he never saw the following print, although intimately acquainted with Mr. Plott.

John **Plott**.

Bromley, p. 410. Musgrave Catalogue, p. 246, describes the print as mez. proof, by himself.

ROBERT POLLARD appears to have engraved the following, and he published prints engraved by G. Dawe and others. He worked, in almost every method of engraving, and was the last surviving member of the Incorporated Society of Artists. He died, 23rd May, 1838, aged 83. He may have been taught by J. R. Smith, for there is a pretty print, which is a view of the Salmon Leap at Leixlip, near Dublin, inscribed, "Painted by F. Wheatly. The Aquatinto by F. Jukes. Engraved by R. Pollard. Nymphs Bathing. London Publish'd April 13th 1785 by J. R. Smith No 83 Oxford Street.

1. Aglaia.

H. L., in square border directed to front, facing and looking downwards towards left, very wide hat, muslin cape. Under, *Aglaia. London Published May 1 1787 by R. Pollard, Engraver, No 15 Braynes Row, Spa Fields.* H. 10; Sub. 9½; W. 7; I. B. H. 8¼; W. 7½.

2. Euphrosyne.

H. L., in similar border, directed to right, facing towards and looking to front, wide hat and feather, muslin cape. Under, *Euphrosyne*, address and size as foregoing.

These prints are of extravagantly dressed females, and probably the originals were well known in London. There may be more of the set.

3. Infantile Sports.

W. L.'s., lady sitting under tree, infant in her lap, to left a boy riding on stick, to right a girl catching butterfly. Under, *Infantile Sports. London Pubshd Augt 20, 1791 by R. Pollard Engr Spa Fields.* H. 17; Sub. 15¼; W. 13.

JOHN POTT is stated by Redgrave to have been an engraver practising in London in the latter half of the eighteenth century. The print of Mrs. Baldwin, with this name is by B. Green (see page 530), and the following is so very similar to Finlayson's print, that it might be a retouched plate, and the engraver's name a fictitious one.

Lady Charles **Spencer.** REYNOLDS.

Similar in same direction to print by Finlayson (No 15). Under,

Publish'd as the Act directs. J. Reynolds pinxt. J. Pott fecit. Lady Charles Spencer. London, Printed for Robt Sayer, Map & Printfeller at No 53 in Fleet Street. H. 15; Sub. 13; W. 11.

See page 483.

GEORGE POWLE was a pupil of Thomas Worlidge, and executed some clever etchings, although not equal to his master's. The following is his only known mezzotinto. His merits are mentioned by Mr. Berkeley of Charlton, in "Granger Correspondence," p. 219, and he exhibited portraits at the Free Society, in 1776.

(Mrs. **Worlidge**.) WORLIDGE.

H. L., directed slightly towards right, facing to front, looking towards left, lace cap tied at top of head, small cross suspended from neck, dark cape. Under, *T Worlidge pinxt. G Powle sc. Published according to act of Parliament. H. 9; Sub. 8 $\frac{1}{4}$; W. 6 $\frac{3}{4}$.*

I. Before any inscription.

II. As described.

Daughter of a toy-man at Bath, gifted with great beauty, and celebrated for her skill in worsted work; married Thomas Worlidge the artist; after his death, in 1766, she published his etchings from antique gems from her address, Great Queen-street, Lincoln's-Inn Fields, and a sale catalogue of his other works; she afterwards married James Ashley, and continued at same address to 1771, and after his death, Captain Robinson; kept the "Star and Garter," at Richmond, and died about 1790.

THOMAS PRESTON is stated to have been in the army, and town-major of Gibraltar. The death of Mr. Preston, engraver, is recorded at Red Lion-street, Clerkenwell, 29th Oct., 1785, and Reggrave considers them to have been the same.

1. Robert **Blake**.

H. L., in oval, directed to left, facing towards and looking to front, long hair, lace cravat, breastplate. Above, on scroll, VINDE COM-

MERCII. Under, the ground erased, and figure of Neptune to left, with shields of arms and in distance castle, sea-horse to right, with fleet in distance engraved in the line manner. In centre, *Robert Blake General and Admiral of the Forces of England &c. Denatus 17. Aug 1657. Ætat 59.*

Thy name

*Was heard in thunder through th' affrighted Shores
Of pale Iberia, of Submissive Gaul,
And Tagus, trembling to his utmost source.
O ever faithfull, vigilant, and brave,
Thou bold asserter of Brittania's Fame,
Unconquerable Blake!*

Mr Glover's London, p. 21. Done from a Painting in the Possession of Mr J. Ames. By Tho: Preston and Dedicated to ye Citizens of London. At bottom of print, Sold by Mr King in the Poultry, and the Print Sellers of London and Westminster, and Publish'd According to Act of Parliament Ianr 24, 1740. H. 14 $\frac{3}{8}$; Sub. 14 $\frac{1}{8}$; W. 9 $\frac{7}{8}$; Sub. 9 $\frac{5}{8}$; O. D. H. 10 $\frac{3}{4}$; W. 8 $\frac{7}{8}$.

I. Before address at bottom of print, before filling background above the oval. Suth: Coll.

II. As described. Brit: Mus.

Born at Bridgewater, August, 1599; became a Puritan, and was M.P. for Bridgewater, in 1640; served under Popham, and took Taunton, in 1643; appointed to the command of the fleet in 1649, and obtained a succession of victories. He died on board the St. George as the fleet was returning to Plymouth.

2. Alexander Pope.

Bromley, p. 293. Ames, p. 135. Hair, laurel chaplet.

3. James Naylor.

Short H. L., nearly profile to right, similar to print by Place. Under, *T. Preston Fecit. James Naylor. Born at Ardesloe near Wakefeild in Yorkshire, Was an Independent, & Second Quarter Master in ye Parliament Army about ye year 1641, Turn'd Quaker in 1651, Punish'd as a Blasphemer 1656, Author of many Books & Dyed at Holm in Huntingtonshire 1660, Aged 44. H. 9 $\frac{3}{8}$; Sub. 8; W. 6 $\frac{3}{8}$.*

See page 1003.

RICHARD PURCELL was a native of Dublin, and learned engraving from Brooks and Miller. Several prints of his were published in that city, and about 1755, he followed the example of McArdell, and went over to London. His talents would have been certain to have opened an honourable career to him, but unfortunately he was of most dissipated habits, and his London prints, for the most part, only show what he might have been. He then fell into the power of Sayer completely, and produced for him copies of the works of McArdell, Watson, and others, adopting the alias of "Corbutt," generally with prefix of "Charles," but sometimes "Philip," or initials. The story related of Houston, at page 644, is more likely to be true of Purcell, for he never escaped from Sayer, and probably executed a great number of copies in that printseller's various series to which he did not attach his name. It will be observed, that most of these are published from the "Golden Buck," or, "near Serjeant's Inn," which addresses were used by Sayer before "No. 53," so that they may be considered anterior to 1765, the year in which Purcell's death is stated to have occurred, but it was probably in the following year. See No. 67.

His Dublin prints, Nos. 8, 9, 20, 38, 41, 47, 54, 64, 77, 78, and 79, are of uncommon rarity.

He engraved several subject-pieces, after Boucher, Detroy, Dow, Ostade, Schalcken, and others, and a number of caricatures: "Laugh and grow fat," "I've got the Chink," &c. &c. He also etched a man with beard, seated, holding print in hand, models and books in background. Inscribed, "Rembrandt Van Ryn Purcell Fecit, 1766."

1. Sir Jeffrey **Amherst**. REYNOLDS.

T. Q. L., similar in same direction to print by J. Watson, with less of the river landscape to left and sky at top, at bottom to left, *R. P.* Under, *J. Reynolds pinxt. Sir Jeffery Amherst, Knight of the most honorable Order of the Bath. Governor of Virginia, Colonel of His Majesty's 15th & 60th Regiments of Foot, Lieutenant General, & Commander in Chief of His Majesty's Forces in North America from 1758 to 1764.* H. 14; Sub. 12 $\frac{3}{4}$; W. 9 $\frac{1}{2}$.

See under J. Watson.

Augusta Princess of Wales. See under Simon.

2. Princess **Augusta**. REYNOLDS.

H. L., similar, in same direction to print by McArdell, No. 9. Under, *J. Reynolds pinxt. Philip Corbutt fecit. Her Royal Highness*

Augusta, Hereditary Princess of Brunswick & Lunenburg. London. Printed for Robt Sayer, Map & Printfeller near Serjeants Inn Fleet Street. H. 14; Sub. 12½; W. 9¾.

See page 839.

3. Elizabeth, Countess of Berkeley. REYNOLDS.

H. L., similar in same direction to print by McArdell, No. 18. Under, *J Reynolds Pinxt. Rd Purcell fecit. Elizabeth Countess of Berkley. London Printed for Robt Sayer Map & Printfeller at the Golden Buck near Serjeants Inn Fleet Street. H. 13¾; Sub. 12; W. 9¾.*

See page 842.

4. William Blakeney. (CHALMERS.)

T. Q. L., similar in same direction to print by McArdell, No. 21. Under, *R. Purcell Fecit. The Honble William Blakeney Esqr Lieutenant General of His Majesty's Forces. Colonel of His Majesty's Iniskillin Regimt of Foot, & late Lieutenant Governor of the Island of Minorca. London Printed for J Ryall & R Withy, at Hagarths Head, in Fleet street, 1756. H. 14; Sub. 12¾; W. 9¾.*

I. As described.

II. Retouched.

See page 842.

5. (Mrs. Bonfoy.) Lucinda. (REYNOLDS)

T. Q. L., similar to print by McArdell, No. 23, but background entirely different, being a curtain on wall with window to left. Under, *Purcell fecit. Lucinda. Price 1s 6d. H. 14; Sub. 12¾; W. 9¾.*

I. As described.

II. Engraver's name and price erased; instead, *Purcell fecit.*

*Charming is your Shape and Air,
And your Face as Morning fair,
Coral Lips, and Neck of Snow,
Cheeks, where op'ning Roses blow.
When you speak or smile or move
All is Rapture, all is Love.
But believe me Lovely Maid,
Time will cause these Charms to fade
Therefore seek t' adorn the Mind
With Virtue, and you'll surely find
That your Care is not misplac'd,
Since its Beauties ever last.*

Printed for J. Spilsbury, Engraver & Map & Print Seller in Russel Court, Covent Garden.

See page 843

6. (Mrs. **Bonfoy**.) Lucinda. (REYNOLDS.)

Similar. Under, *J Reynolds pinxt. C Corbutt fecit. Mrs Bomfoy London Printed for Robt Sayer No 53 Fleet Street.* H. 6; Sub. $5\frac{3}{8}$; W. $4\frac{1}{2}$.

7. Edward **Boscawen**. (RAMSAY.)

T. Q. L., similar in attitude and in same direction to print by Faber, jun., No. 36, but otherwise different, as right hand holding telescope, left hand on cannon, embroidered vest, castle on rock in background to left, two ships in distance to right. Under, *The Honble Edward Boscawen One of the Lords Commissioners of the Admiralty and Rear Admiral of the White Squadron of His Majesty's Fleet.* H. 14; Sub. $12\frac{1}{2}$; W. 10.

I. As described.

II. Under subject to left, *R. Purcell Delin. et Fecit*, at bottom, *London Printed for John Ryall at Hogarth's Head in Fleet Street.*

See page 314.

8. Michael **Boyle**. ZOUST.

H. L., in oval frame, directed towards right, facing towards and looking to front, curled wig with close cap, slight mustache and peak, bands, robes, hands holding purse. Under, in centre arms, *Zoust Pinxit R: Purcelle Fecit His Grace Dr Michael Boyle Archbishop of Armagh Primate and Metropolitan of all Ireland Lord High Chancelr (for Twenty Years) & Several Times one of the Lords Justices of said Kingdom Died in December 1702 Aged 93. From an Original in the Pofsesion of Mr William Wilks Sold by William Wilkinson in Checker Lane Dublin.* H. $13\frac{3}{4}$; Sub. $11\frac{5}{8}$; W. $9\frac{5}{8}$; O. D. H. $10\frac{1}{2}$; W. $8\frac{2}{3}$.

I. As described. Brit: Mus. Suth: Coll.

II. "Wilkinson — Lane," erased; instead, *Allen No 88 Dame Street.*

Eldest son of Richard Boyle, who became Archbishop of Tuam, and cousin of Richard, the first, and usually called the great, Earl of Cork; entered the Church; Bishop of Cork, Cloyne, and Ross, 1660; Archbishop of Dublin, 1663; Lord High Chancellor, 1665-1685; translated to Armagh, 1678. At the commencement of 1689, his house, at Blessington, Co. Wicklow, was plundered by the Irish. He died at his house, in Oxmantown, near Dublin, 10th Dec., 1702, in the 93rd year of his age, and was interred in the Earl of Cork's tomb, in St. Patrick's Cathedral. His son was created Viscount Blessington, in 1673.

9. Mrs. **Brooks.**

Similar in same direction to print by C. Spooner. Under, C. Corbutt fecit. *Mrs Brooks. Printed for Robt Sayer No 53 in Fleet Street.* H. 14; Sub. 12½; W. 10.

See page 649.

10. Charles, Prince of **Brunswick.** QIESENIS.

H. L., similar in same direction to print by McArdell, No. 32. Under, J. G. Qiesenis pinxt Hanover. *Philip Corbutt fecit. His most Serene Highness Charles, Hereditary Prince of Brunswick & Lunenburg. London Printed for Robt Sayer, Map & Printseller near Serjeants Inn, Fleet Street.* H. 14; Sub. 12½; W. 9½.

See page 846.

11. John, Earl of **Bute.** RAMSAY.

T. Q. L., standing, directed and looking towards front, facing slightly to left, peer's robes and collar of the Thistle, right hand holding robe, left arm leaning on base of fluted pillar to right, pillars and trees in background to left. Under, in centre arms rising into subject, motto of the Garter and AVITO VIRET HONORE. *Ramsay Pinxit Richard Purcell Fecit 1763. John, Earl of Bute 1st Lord of the Treasury, Knight of the Most Noble Order of the Garter, &c. Price 1s 6d.* H. 14; Sub. 12½; W. 10.

Born, 25th May, 1713; succeeded his father as 3rd earl, 1723; lord of the bed-chamber to Frederick, Prince of Wales, 1750; and, in 1756, groom of the stole to George, Prince of Wales, who highly favoured and esteemed him; First Lord of the Treasury, May, 1762 to April, 1763, when he retired in a storm of unpopularity, and passed the remainder of his life in dignified privacy, chiefly residing at Luton in Bedfordshire. He possessed an ardent taste for literature, specially excelled in his knowledge of botany, and formed a collection of prints. He died in London, 10th March, 1792. His prints, which did not include English portraits, were sold by Hutchins, March 31st, 1794, and sixteen following days, producing £2,790.

Lady Mary Campbell. See No. 19.

12. Lady Almeria **Carpenter.** REYNOLDS.

Similar in same direction to print by J. Watson. Under, J. Reynolds pinxt. C. Corbutt fecit. *Lady Almeria Carpenter. London. Printed for Robt Sayer No 53, Fleet Street.* H. 6; Sub. 5¾; W. 4½.

- I. As described. Two drops in earring.
 - II. Retouched. Four drops in earring.
- See under J. Watson.

13. John Cennick. JENKINS.

H. L., in oval frame, directed slightly to left, facing slightly to right, looking to front, long hair, light coat, dark vest. Under, *Jenkins del. R: Purcell fecit. 1754. The Revd John Cennick. Ætatis suæ 35.* H. 14; Sub. $12\frac{1}{2}$; W. $9\frac{7}{8}$; O. D. H. $10\frac{1}{2}$; W. 9.

See page 153.

On the back of "Gulston" impression is written "bought this print at Haverfordwest for 1s, never saw another."

14. Mrs. Chambers. REYNOLDS.

H. L., similar in reverse direction to print by McArdell, No. 40. Under, *J Reynolds pinxt C Corbutt fecit. Mrs Chambers.* H. 14; Sub. $12\frac{1}{2}$; W. 10.

I. As described.

II. Oval frame and panels added, retouched.

See page 850.

15. Children of Charles I. VAN DYCK.

W. L.'s., standing, towards left Princess Mary looking to front, hands joined, towards right Prince Charles looking towards his sister, his right hand holds the left one of Prince James, who stands between a little behind, also looking towards his sister, dogs sitting at each side. To right on panel, *Charles Prince of Wales. James Duke of York. and Princes Mary Children of K Charles the 1st. Vandike del Purcell fecit.* W. 14; H. 10.

I. As described. Suth: Coll.

II. Under artists' names, *Printed for Robert Sayer at the Golden Buck Fleet Street.*

III. Modern, retouched, near bottom to right, 31.

16. Queen Charlotte. FRYE.

Similar in same direction to print by Frye, No. 3. Under, *R. P. Frye Delt. Her Most Excellent Majesty Charlotte Queen of Great Britain.* H. ; Sub. $12\frac{3}{4}$; W. $9\frac{5}{8}$.

See page 517.

17. Mrs. Cholmondeley. REYNOLDS.

T. Q. L., sitting, similar in same direction to print by J. Watson. Under, *J. Reynolds pinxt. Corbutt fecit. Mrs Cholmondley. Printed for Robt Sayer Printseller near Serjeants Inn Fleet Street.* H. 14; Sub. 12½; W. 10.

See under J. Watson.

18. Robert, Lord Clive. GAINSBOROUGH.

H. L., similar in same direction to print by McArdell, No. 42, sash and star of the Bath. Under, *T. Gainsborough pinxt. C. Corbutt fecit. Robert Lord Clive, Baron of Plassey, Major General in the East Indies, Governor of Bengal, and Commander in Chief of the East India Company's Forces. London, Printed for John Bowles in Cornhil, Robert Sayer in Fleet Street, and Carington Bowles in St Pauls Church Yard.* H. 14; Sub. 12½; W. 10.

See page 851.

19. Mary, Lady Coke. RAMSAY.

T. Q. L., similar in same direction to print by McArdell, No. 43. Under, *Ramsay pinxt C Corbutt fecit. Lady Mary Campbell.* H. ; Sub. 12½; W. 9¾.

See page 851.

20. Oliver Cromwell. LELY.

H. L., in oval, similar to print by Faber, jun., No. 96. Under, *Petrus Lely Delineavit. R. Purcelle fecit Oliver Rp: Ang: Sco: et Hib: Protector &c. c collectione Dan J Cavendesh. Sold by C Reily Frame maker in big Ship Street Dublin.* H. 11½; Sub. 10; W. 8¾. Suth: Coll.

See page 335.

21. Lady Anne Dawson. REYNOLDS.

T. Q. L., similar in same direction to print by McArdell, No. 52, but different background, Actæon and his hounds introduced to left. Under, *J Reynolds pinxt. G. Purcelle sculpsit. Lady Ann Dawson 6th Daughter to Thomas Fermor Earl of Pomfret Aged 21. 1756. Price 1s.* H. 13¾; Sub. 12¾; W. 9¾.

I. As described. Brit: Mus.

II. Inscription erased; instead, *Reynolds del. Purcell fecit. Cynthia.*

*Behold her Meen where thousand Airs
In gracefull easie Motions rise
Where Venus in each Smile appears
And Juno's Grandeur in her Eyes.*

See page 854.

22. Lady Anne Dawson. REYNOLDS.

Similar, smaller. Under, *J Reynolds pinxt. C Corbutt fecit Lady Ann Dawson London Printed for Robt Sayer No 53 Fleet Street.* H. 6; Sub. $5\frac{3}{8}$; W. $4\frac{1}{2}$.

23. Miss Day. ID.

Similar in same direction to print by McArdell, No. 53. Under, *Reynolds pinxt. R. Purcelle fecit Miss Day.* H. $13\frac{7}{8}$; Sub. 12; W. $9\frac{7}{8}$.

I. As described.

II. Inscription erased; instead, *Reynolds pinxt. R Purcell fecit Lady Fenoulhet. London, Printed for Robt Sayer Map & Printseller at ye Golden Buck in Fleet Street.*

See page 855.

24. Miss Drummond. RAMSAY.

Similar to print by James Watson, in reverse direction. Under, *Ramsay pinx. C. Corbutt fecit Miss Drummond. Printed for Robt Sayer No 53 in Fleet Street.* H. $5\frac{1}{8}$; Sub. $5\frac{3}{8}$; W $4\frac{3}{8}$.

See under J. Watson.

25. Lady Erskine. RAMSAY.

Similar in reverse to print by J. Watson. Under, *A Ramsay pinxt C. Corbutt fecit Lady Erskine. London, Printed for Robt Sayer No 53 in Fleet Street.* H. 6; Sub. $5\frac{3}{8}$; W. $4\frac{3}{8}$.

See page 101.

26. Frances, Countess of Essex. REYNOLDS.

Similar in same direction to print by McArdell, No. 63. Under, *J Reynolds pinxt. Purcell Fecit. Frances Countess of Essex. P. 1s.* H. 14; Sub. $12\frac{1}{8}$; W. $9\frac{7}{8}$.

I. As described.

II. At bottom, *London Printed for Robt Sayer Map & Print-seller at the Golden Buck in Fleet Street.*

See page 858.

27. (Madame Favart.) Spilletta. VANLOO.

W. L., standing, directed towards left, facing towards and looking to front, straw hat and ribbons, rustic dress, cross suspended from neck, trees to left, cottages in background to right. Under, *Vanloo pinxt. Corbut fecit. Spilletta. London, Printed for Robt Sayer at No 53 Fleet Street.* H. 14; Sub. $13\frac{1}{2}$; W. 10.

I. Before any inscription. Brit : Mus.

II. As described.

Similar in reverse to print engraved in the line manner by Daullé, in 1754, the verses under which identify the personage.

Marie Justine Benoite Cabaret du Ronceray was born at Avignon, 15th June, 1727; came to Paris, 1744, met with the greatest success on the stage of the Opera Comique, and married Charles Simon Favart, its director and author of many pieces for the French stage. This theatre was suppressed in 1745, and Favart and his wife obtained direction of a wandering theatrical troop which accompanied the French army into Flanders. Marshal Saxe greatly admired the charming actress, but she was inflexible. She afterwards returned to Paris, joined the "Italiens," in 1749, and died, 20th April, 1772.

The name under this print shows that it was intended to pass off the portrait for an entirely different personage, named by Bromley, p. 445, Signiora Spilletta; but as, according to Burney, Spilletta was a character part in Cocchi's burletta of "Gli Amanti Gelosi," which was filled by Mdlle. Giordani, at the London opera-house, in 1756, the print professed to be her portrait., and therefore Bromley is in error.

Lady Fenoulhet. See No. 23.

28. Kitty Fisher. REYNOLDS.

Similar to print by Houston, No. 37. Under, *J Reynolds pinxt Richd Purcel Fecit Mifs Kitty Fischer.* H. $13\frac{3}{8}$; Sub. $12\frac{5}{8}$; W. $9\frac{7}{8}$.

I. As described.

II. Inscription erased; instead, *J Reynolds pinxt. R Purcel fecit Mifs Kitty Fischer. Printed for Robt Sayer opposite Fetter Lane Fleet Street.*

III. "R Purcel fecit" erased. Brit : Mus.

See page 492.

29. Miss Fordyce. ID.

H. L. in circle, similar to print by J. Watson. Under, *J Reynolds pinxt. Philip Corbutt fecit Mifs Fordyce. London Printed for*

Robt Sayer opposite Fetter Lane Fleet Street. H. 14; Sub. 12 $\frac{3}{8}$; W. 9 $\frac{7}{8}$; D. 8 $\frac{1}{4}$.

I. Before any inscription.

II. As described.

III. To right, 150.

See under J. Watson.

30. Arthur **Forrest.** VAN DIEST.

T. Q. L., standing, directed towards right, facing towards and looking to front, wig, naval uniform, right hand holding long telescope, left arm raised, ship engaged in distance to left, fort to right. Under, *Van deist Pinxt. R Purcell Fecit. Captain Arthur Forrest, of this Majesty's Ship Augusta; Senior Officer in that memorable Action with the French off Cape Francois 21st October, 1757.*

*May ev'ry gallant Tarr, like him maintain,
Britannia's Title—Empress of the Main.*

Printed for Elizth Bakewell & Henry Parker, opposite Birchin lane, in Cornhill. H. 13 $\frac{7}{8}$; Sub. 12 $\frac{1}{4}$; W. 9 $\frac{7}{8}$.

Died, 24th May, 1770, when commander-in-chief, at Jamaica.

Query if this be not an altered plate.

31. David **Garrick.** REYNOLDS.

T. Q. L., similar in same direction to print by Fisher, No. 20. Under, *ſ Reynolds pinxt. Chas Corbutt fecit. Strive not Tragedy nor Comedy to Engrofs a Garrick, who to your Noblest Characters does Equal Honour: Reddere Personæ scit convenientia cuique.* Printed for Robt Sayer at the Golden Buck in Fleet Street, and Carington Bowles in St Pauls Church Yard London. Price 6s. W. 16; H. 14; Sub. 13 $\frac{1}{8}$.

See page 493.

32. George **III.** MEYER.

Short H. L., similar in same direction to print by McArdell, No. 85. Under, *ſ Meyer Pinxt. Richd Purcil Fecit George the III, King of Great Britain &c. &c.* Printed for Robt Sayer at the Golden Buck near Serjeants Inn Fleet Street. H. 13 $\frac{7}{8}$; Sub. 12 $\frac{1}{2}$; W. 9 $\frac{7}{8}$.

See page 866.

Bromley, p. 320, notes a print by R. Purcell, of George III. and Queen, as if both were on one plate. This is probably an error.

Gloucester. See Waldegrave.

33. John, Marquess of Granby. REYNOLDS.

T. Q. L., similar in same direction to print by Houston, No. 50. Under, *J Reynolds Pinxt Richd Purfel fec. 1760. The Most Noble John Manners Marquis of Granby, Commander in Chief of the British Forces in Germany Lieutenant General of the Ordnance and Colonel of the Royal Regiment of Horse Guards. Printed for Robt Sayer, at the Golden Buck in Fleet Street.* H. $13\frac{7}{8}$; Sub. $12\frac{1}{2}$; W. $9\frac{1}{4}$.

See page 663.

33a. Id. ID.

T. Q. L., attitude similar to foregoing, but details all different Under, *Reynolds pinxt. R. Purcell fecit The Most Noble John Manners Marquis of Granby, Commander in Chief of the British Forces in Germany, Lieutenant General of the Ordnance, Colonel of the Royal Regiment of Horse Guards, and one of his Majesty's most Honble Privy Council &c &c. Sold by J Boydell Engraver in Cheapside and H Overton at the White horse without Newgate.* H. $13\frac{7}{8}$; Sub $12\frac{1}{4}$; W. 10.

34. Miss Greenway. ID.

H. L., similar in same direction to print by J. Watson. Under, *I Reynolds pinxt. R. P. Miss Greenway. price 1s 6d.* H. $13\frac{7}{8}$; Sub. $12\frac{1}{8}$; W. 10.

I. As described.

II. Inscription and $\frac{1}{8}$ subject at bottom erased; instead, *J Reynolds pinxt. C. Corbutt fecit Miss Greenway. Printed for Robt Sayer, at No 53 in Fleet Street, London.*

See page 663.

There is a similar print in smaller size.

35. Miss Greville and Brother. ID.

T. Q. L.'s., similar in same direction to portion of print by McAr-
dell, No. 93. Under, *J Reynolds pinxt R Corbutt fecit. Miss Gravile. London Printed for Robt Sayer No 53, Fleet Street.* H. 14; Sub. $11\frac{1}{2}$; W. $9\frac{3}{4}$.

See page 869.

Lady Grey. See page 112.

36. Mrs. Hale. REYNOLDS.

T. Q. L., similar in same direction to portion of print by J. Watson, Under, *J. Reynold pinxt. Corbutt fecit. Mrs Hale. H.* ; Sub. 12 $\frac{5}{8}$; W. 9 $\frac{7}{8}$.

See under J. Watson.

37. Id. ID.

Similar in same direction to foregoing. Under, *J Reynold Pinxt Corbutt fecit. Mrs. Hale. London. Printed for R Sayer No 53 Fleet Street. H. 6* ; Sub. 5 $\frac{3}{8}$; W. 4 $\frac{1}{2}$.

38. Elizabeth, Duchess of Hamilton. COTES.

H. L., similar to print by Houston, No. 59. Under, *R Purcelle fecit Elizabeth Dutcheffs of Hamilton Brandon &c. Publish'd & Sold by Thos Silcock Print & Fan seller in Nicholas Street opposite ye Tholsel. H. 13* ; Sub. 10 $\frac{3}{4}$; W. 9.

See page 667.

39. James Hervey. WILLIAMS.

H. L., in oval frame similar in same direction to print by Faber, jun., No. 187. Under, *J M Williams pinxt. C Corbutt fecit. The Revd Mr James Hervey A.B. Printed and Sold by Robt Sayer, Map & Printfeller at the Golden Buck in Fleet Street. H. 13 $\frac{7}{8}$* ; Sub. 11 $\frac{3}{4}$; W. 9 $\frac{7}{8}$; O. D. H. 9 $\frac{7}{8}$; W. 7 $\frac{7}{8}$.

See page 368.

40. Mrs. Horneck. REYNOLDS.

H. L., similar in same direction to print by McArdell, No. 107. Under, *J. Reynolds pinxt. R. Purcell fecit. Mrs Horneck. Printed for Robt Sayer, No 53 in Fleet Street. H. 14* ; Sub. 12 $\frac{3}{8}$; W. 10.

See page 874.

Richard, Lord Howe and Sir William Howe. See under "Engraver not ascertained." They are marked, "Corbutt delint et fecit," but they must be subsequent to the generally received date of Purcell's death.

41. (Miss Hudson.) HUDSON.

W. L., similar in reverse to print by Faber, jun., No. 197. Under, *Hudson Pinxit. R.P. Dublin Printed & Sold by Michael Hanbury Engraver Georges-Lane. H. 14* ; Sub. 13 $\frac{1}{2}$; W. 10.

See page 372. One known.

42. Miss Hunter. WILSON.

H. L., in oval frame, directed towards left, facing towards and looking to front, veil, earrings, ribbons crossed on bosom, fur tippet, belt. Under, *G Wilson pinxt. Chas Corbutt fecit Miss Hunter, London, printed for Robt Sayer, Map & Printfeller at No 53 in Fleet Street.* H. 13; Sub. $11\frac{1}{8}$; W. 9; O. D. H. $10\frac{3}{8}$; W. $8\frac{7}{8}$.

Somewhat similar in general attitude to print by Fisher, No. 62 and by Houston, No. 130, so that it may be the print supposed by Bromley, p. 443, to have been altered. It appears to be the celebrated lady mentioned at page 565, and must be amongst the last of Purcell's works.

43. B: G: J: Jackson. DONOLDSON

W. L., a boy looking to front, holding battle-dore in right and shuttlecock in left hand, building to left, cottage and tree in distance to right. Under, *R. Donoldson pinxt. R. Purcell fecit. Benjamin Griffin Jofsia Jackson. Printed for Geo. Pulley Brides Court Fleet Street.* H. 6; Sub. $5\frac{1}{4}$; W. $4\frac{3}{4}$.

This curious little print, not mentioned by Bromley, most probably is that of the son of Michael Jackson (see page 716). It is also probable that Walpole's remark, given under No. 3, page 718, may be correct, that Mrs. Jackson had been Miss Griffin, as this would explain the boy's second name.

44. Lady Charlotte Johnston. REYNOLDS.

Full H. L., similar in same direction to print by J. Watson. Under, *J. Reynolds pinxt. Corbutt sculpt. The Rt Honble Lady Charlotte Johnston. London, Printed for Robt Sayer, Printfeller near Serjeants Inn, Fleet Streel.* H. 14; Sub. $12\frac{3}{8}$; W. 10.

See under J. Watson.

There is a similar print in small size.

45. Thomas Jones. JENKIN.

T. Q. L., similar in same direction to print by Houston, No. 66. Under, *M. Jenkin pinxit. R Purcell fecit The Revd Mr Thomas Jones: A. M. Chaplain of St Saviour's Southwark. Sold by Wm Herbert under the Piazzas on London Bridge & J Fuller at the Bible Blowbladder St.* H. 14; Sub. $12\frac{3}{8}$; W. 10.

I. Before any inscription.

II. As described.

III. Address erased; instead, *Printed for J. Spilsbury Engraver Map & Print seller in Russel Court Covent Garden.*

See page 669.

46. Thomas Jones. JENKIN.

T. Q. L., right hand to breast, left hand on Bible open at Acts, c. xi., xii., otherwise generally similar in reverse direction to foregoing. Under, *M. Jenkin pinxt. R. Purcell fecit. The Reverend Mr Thomas Jones, A. M. Chaplain of St Saviours Southwark. London Printed for Robt Sayer, at the Golden Buck in Fleet Street. H. 14; Sub. 12 $\frac{3}{8}$; W. 10.*

47. William King. JERVAS.

T. Q. L., sitting, similar in same direction to print by Faber, jun., No. 206. Under, *Sr Charles Iervis pin. R Purcelle fecit, 1753 Reverendissimus in Christo Pater Gulielmus King S. T. P. Consecratus Episcopus Derensis 25 o Jan 1690. Translatus ad Archiepiscopatum Dubliniensium 11 o Mar 1702. Natus imo Maji 1650. Sold at Silcock's Print Shop in Nicholas Street. H. 13 $\frac{1}{8}$; Sub. 12; W. 9 $\frac{3}{4}$.*

Two known. See page 374.

48. Mrs. Lascelles and Child. REYNOLDS.

T. Q. L., similar to print by J. Watson. Under, *J Reynolds pinxt C Corbutt fecit Mrs Lascelles. H. 15 $\frac{1}{4}$; Sub. 13 $\frac{3}{4}$; W. 11.*

See under J. Watson.

49. Miss Lascelles. COTES.

H. L., with greyhound, similar in reverse to print by J. Watson at bottom to left R (reversed) P. Under, *Cotes pinxt. Mifs Lascelles. H. 14 $\frac{1}{8}$; Sub. 12 $\frac{5}{8}$; W. 10.*

I. As described.

II. Heavily retouched, engraver's initials and inscription erased; instead, *F Cotes pinxit. C Corbutt fecit. Mifs Lascelles. London Printed for Robt Sayer Map & Printseller at No 53 in Fleet Street.*

See under J. Watson.

50. Stringer Lawrence. REYNOLDS.

H. L., in oval, similar to print by Houston, No. 69. Under, *J Reynolds pinxt. R Purcell Fecit. Stringer Lawrence Esqr Major General and Commander in Chief in the East Indies. Printed for*

Robt Withy at the Dunciad opposite the Jerusalem Coffee House Cornhil. H. 14; Sub. 11 $\frac{7}{8}$; W. 9 $\frac{7}{8}$.

Brit: Mus. See page 670.

51. Lady George Lennox. RAMSAY.

T. Q. L., sitting, similar in same direction to print by McArdell, No. 116, but at greater length, showing the entire surface of round table before her. Under, *Ramsay pinxt Corbutt fecit. Lady George Lennox. London, printed for Robt Sayer, Printseller, near Serjeant's Inn Fleet Street.* H. 14; Sub. 12 $\frac{3}{8}$; W. 10.

See page 877.

52. Miss Lewis. LIOTARD.

T. Q. L., similar in same direction to print by McArdell, No. 118, at a little greater length. Under, *J. S. Liotard Pinxt. R Purcell Fecit. Miss Lewis. Printed for Robt Sayer, Map & Printseller at the Golden Buck, near Serjeants Inn Fleet Street.* H. 14; Sub. 12 $\frac{3}{8}$; W. 10.

See page 878.

53. Katherine, Countess of Lincoln. HOARE.

H. L., similar in same direction to print by McArdell, No. 119, at a little less length. Under, *W Hoare pinxt R Purcell fecit. Katharine Countess of Lincoln.* H. 14; Sub. 13; W. 10.

I. As described. Brit: Mus.

II. At bottom, *Printed for J Gapper at No 56 in New Bond Street.*

See page 879.

54. Samuel Madden. HUNTER.

T. Q. L., sitting, directed slightly to left, facing and looking towards right, wig, bands, black gown, right hand on knee, left on book open on table to right on which lie other books, bookcase and curtain in background to left, oval picture of Fame to right. Under, in centre arms, motto, *FORTIOR QUI SE QUAM QUI FORTISSIMA VINCIT MÆNIA Robert Hunter delineavit. Richard Purcell Sculpsit. Samuel Madden D D. Ætatis suæ, 68: 1755. Publish'd and Sold by William Wilkinson in Chequer Lane Dublin.* H. 12 $\frac{7}{8}$; Sub. 11 $\frac{3}{8}$; W. 9 $\frac{1}{2}$.

I. As described.

II. Retouched, "Wilkinson, in Chequer Lane Dublin" erased; instead, *Allen No 88 Dame Street Dublin.*

See page 94.

55. Caroline, Duchess of Marlborough. REYNOLDS.

T. Q. L., similar in same direction to print by McArdell, No. 160. Under, *ſ Reynolds pinxt R Purcell Fecit. Caroline, Dutcheſs of Marlborough. Printed for Robt Sayer near Serjeant's Inn Fleet Street. Pr 1s. H. 13 $\frac{1}{8}$; Sub. 12 $\frac{3}{8}$; W. 9 $\frac{3}{4}$.*

I. As described.

II. Price erased.

See page 893.

56. (Madame de Mouchy.) COYPEL.

T. Q. L., sitting, directed slightly to right, facing and looking to front, full ball-dress, hair powdered and dressed with pearls, arms crossed, right hand holding black mask, pillar in background to right. Under, *Ch : Coypel Pinxt. R. Purcell Fecit. London printed for H. Parker & C. Bakewell, opposite Birchin Lane in Cornhill, price 1s 6d. H. 13 $\frac{1}{8}$; Sub. 12 $\frac{3}{8}$; W. 9 $\frac{1}{8}$.*

I. As described.

II. Retouched, artists' names erased; instead, *Ch Coypel pinxt. R. Purcell fecit*

*Lo ! Pompadour unmask'd, her Charms displays,
As morning Phæbus, after night, his Rays,
Yet still she's mask'd, on Scrutiny, you'll find ;
Her Face remains a Mask of Paint behind.*

"H Parker & E Bakewell" erased; instead, *H Parker.*

Copy in reverse of print engraved by Surugue, in 1746. "Made de xx en habit de Bal." The print has often been called Madame la Marquise de Pompadour, and as this title was conferred in 1745, the supposition does not involve an anachronism. The best authorities, however, give the name of the personage as above. A comparison between the original in line and Purcell's in mezzotinto is not to the disadvantage of the latter.

57. Fanny Murray. H. MORLAND.

H L., similar in same direction to print by McArdell, No. 134. Under, *H Morland Pinxt. Corbutt Fecit. Miſs Fanny Murray.*

*Here sportive Loves inviting ſeem to ſay,
Behold this Face, and gaze your Heart away.*

London. Printed for Robt Sayer, Map & Printseller, at the Golden Buck near Serjeants Inn, Fleet Street. H. 13; Sub. 10 $\frac{1}{2}$; W. 8 $\frac{3}{4}$.

I. As described.

II. Address and engraver's name erased; instead of the latter, McArdell's name indistinctly engraved, as mentioned after description of his print, reworked.

See page 884.

58. (Miss *Muse*.) REYNOLDS.

H. L., similar in reverse direction to print by Faber, jun., No. 252. Under, *Ƴ Reynolds pinxt. P Corbutt fecit. Printed for Robt. Sayer at the Golden Buck, near Serjeant's Inn Fleet Street.* H. 6; Sub. $5\frac{5}{8}$; W. $4\frac{3}{8}$.

See page 399.

Countess of Northumberland. See page 46.

59. Arthur *Onslow*. HYSING.

T. Q, L., similar in same direction to State II. of print by Faber, jun., No. 262. Under, *H. Hysing pinx. R. Purcell Fecit. The Right Honble Arthur Onslow Esqr Speaker of the Honble House of Commons, and one of His Majesty's most Honble Privy Council.* H. ; Sub. ; W.

See page 403.

60. Pascal *Paoli*.

Full T. Q. L., standing, directed and facing towards right, cocked hat, right hand holding out baton, left hand with gloves on hilt of sword by side, battle on rocks in distance to right. Under, *Done from an Original Printed at Corte, by Constantinus. R. Purcell fecit. Pascal Paoli, General of the Corsicans; Born 6th April 1726, Elected 16th July 1755.* H. 14; Sub. $12\frac{7}{8}$; W. 10.

See page 104.

61. Lætitia *Pilkington*. HONE.

H. L., in oval frame, directed to front, facing and looking towards right, veil, earring, low dress with band across right shoulder fastened with brooch at bosom. Under, *Nathl Hone Pinxt. Rd Purcell fecit. Mrs Lætitia Pilkington.* H. $10\frac{1}{2}$; Sub. 9; W. $7\frac{3}{4}$; O. D. H. $7\frac{3}{4}$; W. $6\frac{1}{2}$.

Born in Dublin, in 1712; daughter of Dr. Van Lewen; displayed great taste for poetry, and published several of her writings; married, when very young, the Rev. Matthew Pilkington, who was also an author, and both were acquaintances of Dean Swift. They had, how-

ever, many differences, and neither was well conducted. She lived for some time in London, Colley Cibber interesting himself for her, wrote plays, and kept a little shop for prints and pamphlets; she was generally in great distress, took to habits of drinking, and died in Dublin, 29th August, 1750. She had published her memoirs in 1748.

This print is prefixed to the memoirs of her son, John Carteret Pilkington, 4to, London, 1760.

62. Penelope Pitt. READ.

H. L., in oval, similar in same direction to print by Houston, No. 90. Under, *Mifs Reed pinxt C Corbutt fecit Mrs Penelope Pitt.* H. $13\frac{7}{8}$; Sub. $12\frac{1}{8}$; W. $9\frac{1}{8}$; O. D H. $8\frac{3}{4}$; W. 8.

See page 679.

Madame de Pompadour. See No. 56.

63. Harriet Powell. READ.

Full H. L., similar in same direction to print by Houston, No. 99. Under, *C Read pinxt. C Corbutt fecit. Mifs Harriot Powell. Printed for Robt Sayer, No 53 Fleet Street.* H. $13\frac{1}{8}$; Sub. $12\frac{3}{4}$; W. $9\frac{3}{4}$.

I. As described.

II. At bottom to right, 157.

See page 682.

64. Laurence Richardson. R. WEST.

H. L., in oval, directed, facing, and looking towards right, wig, robes, cross suspended from neck. Under arms, *R. West delint R Purcelle Fecit 1748. Laurence Richardson B: K: Sold by Pat Monaghan in Bridge Street Dublin.* H. $12\frac{5}{8}$; Sub. $10\frac{1}{2}$; W. $9\frac{7}{8}$.

Not mentioned by Bromley.

65. William Romaine. F. COTES.

T. Q. L., sitting, similar in same direction to print by Houston, No. 105. Under, *F. Cotes pinxt. C. Corbutt fecit. The Revd Mr William Romaine, A. M. London, Printed for Robert Sayer, Map and Printfeller in Fleet Street.* H. 14; Sub. $12\frac{1}{8}$; W. 10.

See page 685.

66. Id. ID.

Similar to foregoing, address, *Printed for Robt Sayer, Printfeller in Fleet Street.* H. 6; Sub. $5\frac{3}{8}$; W. $4\frac{1}{2}$.

67. J. J. Rousseau. RAMSAY.

H. L., similar in reverse direction to print by Martin, No. 7. Under, *A Ramsay Londini pinxt 1766. C Corbutt fecit. Jean Jacques Rousseau. Vitam impendere vero.* H. 14; Sub. 12 $\frac{1}{4}$; W. 9 $\frac{7}{8}$.

I. As described.

II. At bottom to right, 64.

See page 919.

68. Mrs. Sandys. COTES.

T. Q. L., sitting, similar in same direction to print by McArdell, No. 162. Under, *Cotes pinxt. Corbutt fecit. Mrs Sandys. London. Printed for Robt Sayer, Printseller, near Serjeants Inn Fleet Street.* H. 14; Sub. 12 $\frac{5}{8}$; W. 9 $\frac{3}{4}$.

See page 894. As there is considerable difference of features between this and McArdell's print, they may represent different persons. The wife of Colonel Sandys should have been styled "Honble." She died in 1769, leaving an only daughter, afterwards married to Arthur, 2nd Marquess of Downshire.

69. Burgomaster Six. REMBRANDT.

W. L., standing, similar in same direction to print by Houston, No. 110, the face being larger and some differences in the accessories. Under, *Rembrandt pinxt. R. Purcell fecit. Jean Six, Burgomaster of Amsterdam. Printed for Mefrs Parker & Bakewell, opposite Birehin Lane in Cornhill; & J Boydell, the Corner of Queen Street Cheapside. Pr 1s.* H. 14 $\frac{1}{8}$; Sub. 13; W. 10.

See page 686.

70. Georgiana Countess Spencer and Daughter. REYNOLDS.

T. Q. L., standing, similar in same direction to print by J. Watson. Under, *J Reynolds pinxt C Corbutt fecit Georgiana Countess Spencer & her daughter the Honble Miss Georgiana Spencer.* H. 15 $\frac{1}{8}$; Sub. 13 $\frac{1}{2}$; W. 10 $\frac{3}{8}$.

See under J. Watson.

Spilletta. See No. 27.

71. Lady Stanhope. ID.

T. Q. L., similar in same direction to portion of print by J. Watson. Under, *J Reynold pinxt Corbutt fecit. Lady Stanhope. London.*

Printed for Robt Sayer Map & Printfeller No 53 Fleet Street. H. 14; Sub. 12½; W. 10.

See under J. Watson.

72. Miss Trimmer. READ.

Similar to large plate by James Watson, in same direction. Under, *C Read pinxt. C Corbutt fecit. Miss Trimmer. London Printed for Robt Sayer Map & print seller at No 53 in Fleet Street. H. 14; Sub. 12¾; W. 9⅞.*

See under J. Watson.

73. Voltaire. SEN.

W. L., similar to print by Houston, No. 119.

See page 691.

74. Maria Countess Waldegrave. REYNOLDS.

H. L., similar in same direction to print by McArdell, No. 184
H. 14; Sub. 12½; W. 9⅞.

I. As described.

II. Inscription erased; instead, *J Reynolds pinxt. Young Corbut fecit. Her Royal Highness Maria Dutcheffs of Glocester. London, Printed for Robt Sayer, Map & Printfeller at ye Golden Buck near Serjeants Inn Fleet Street.*

See page 902.

75. Id. and Daughter. ID.

Similar to print by James Watson, in reverse direction. Under, *J Reynolds pinxt. C. Corbutt fecit Maria Countess of Waldegrave and Her Daughter Lady Elizabeth Laura. Printed for Robt Sayer at No 53 Fleet Street London. H. 6; Sub. 5¼; W. 4½.*

76. John Wilkes. PINE.

Full T. Q. L., sitting, directed and looking with right eye towards front, facing and looking with left eye towards left, frill, ruffles, right elbow on table to left on which lie a quantity of papers, pen in hand, left hand on knee, at bottom to left bust of Hampden, in background female figure on pedestal, under which large book lettered, *Sydney on Gov.* Under, *patricius pine humanarum Figurarum pictor Pinxit. Purcell nec non fecit John Wilkes Esqr: Publishd according to Act of Parliament 1764. Pr. 2s. H. 14; Sub. 12⅝; W. 10.*

See page 80.

77. William III. (KNELLER.)

T. Q. L., Similar in reverse to print by Ford, No. 11. Under, *Luders pint. R Purcelle fecit. William the III King of England &c &c &c of Glorious and Immortal Memory. Dublin printed and sold by D: Kehoe.* H $13\frac{1}{4}$; Sub. $11\frac{1}{2}$; W. $8\frac{1}{2}$.

The original picture is by Kneller. At the time of these prints by Ford, Miller, and Purcell, the Orange party was very numerous and influential in Ireland, and had been formed into regular societies, and, as probably no Orangeman would be without the portrait of his great hero, they commanded a ready sale.

78. Id. with Schomberg. ID.

T. Q. L.'s., similar in same direction to print by Ford, No. 12, with several differences of detail, especially in background, Under, *Sr Godfrey Kneller Pinxt. R: Purcelle Fecit. 1750. William the IIId King of England, &c. &c. &c. of ever Glorious Memory, and the Brave Frederick Duke of Schonberg, &c. &c. &c. who was killed at the Battle of the Boyne. July ye 1st. 1690. Sold by John Wilkins in Big Ship Street. Price 3s 3d. W. 23; H. 17; Sub. $15\frac{5}{8}$.*

One known.

79. William III. WYCK.

W. L., on horseback, similar to print by Faber, jun., No. 387. Under, *John Wyck Pinxt. R: Purcelle fecit. 1748. In Memory of our late Glorious Deliverer King William the III. This Plate (of the City and Castle of Namur taken 1695) is most Humbly Dedicated to the Right Honourable & Honble the Members of the Hanover Club By their most Oblidged Humble Servant Wm Wilkinson. Sold by William Wilkinson at his Picture Shop in Chequer Lane Dublin.* W. 19; H. $13\frac{3}{4}$; Sub. $12\frac{3}{4}$.

See page 445.

80. James Wolfe. (SCHAAK.)

W. L., similar to print by Houston, No. 127.

See page 693.

Id., after Turin. See page 339.

81. Lady writing. MERCIER.

T. Q. L., sitting at a table, pen in right hand, head leaning on left, lamp to right. Under, *P Mercier Pinxt. C. Corbutt Fecit. Cor-*

respondence London, Printed for Robt Sayer, Map & Print seller at No 53 in Fleet Street. H. 14; Sub. 12 $\frac{5}{8}$; W. 10.

82. Lady sewing. ID.

T. Q. L., sitting, directed towards right, looking to front, small table to right. Under, *P. Mercier pinxt. C. Corbutt fecit. The Seamstrefs* London Printed for Robt Sayer Map & Printseller at No 53 in Fleet Street. H. 14; Sub. 12 $\frac{1}{2}$; W. 10.

83. Girl sleeping. ID.

T. Q. L., similar to print by McArdell, No. 195. Under, *P. Mercier pinxt. C. Corbutt fecit The Sleeping Maid. Printed for Robt Sayer No 53 in Fleet Street.* H. 6; Sub. 5 $\frac{1}{4}$; W. 4 $\frac{3}{8}$.

84. The Seasons. ID.

T. Q. L.'s., ladies. Under each, *Phil Mercier pinxt. Richd Purcel Fecit*, twelve verses, at bottom, address of Sayer and Bowles & Son. H. 14; Sub. 12 $\frac{1}{2}$; W. 10.

I. As described.

II. Address erased; instead, that of Sayer, Bakewell, and Parker.

Autumn.—Directed towards right, basket of fruit under right arm, left hand holding up bunch of grapes.

Winter.—Directed towards left, right hand fixing cape round throat, left hand in muff, ice on tree to left.

85. Girl with candle. H. MORLAND.

Full H. L., similar in same direction to print by J. Watson. Under, on grounded space, *Morelands Pinxt. Purcell fecit.* H. 14; Sub. 12 $\frac{3}{8}$; W. 10.

86. The Seasons. PYLE.

T. Q. L.'s., ladies. Under each, *R Pyle Pinxt Chas Corbutt Fecit. London Printed for & Sold by Robt Sayer, Map & Print-seller, at the Golden Buck near Serjeants Inn Fleet Street.* H. 14; Sub. 12 $\frac{3}{8}$; W. 9 $\frac{7}{8}$.

Summer.—Directed towards left, holding ears of corn.

Autumn.—Similar in same direction to print by Houston, No. 144.

87. Chinese Lady. RAMSAY.

H. L., oval frame at corners, similar in reverse direction to print by McArdell, No. 197. Under, *Ramsay pinxt. C Corbutt fecit. Chinese Lady. Printed for Robt Sayer No 53 in Fleet Street.* H. 6; Sub. $5\frac{3}{8}$; W. $4\frac{1}{2}$.

See page 906.

88. Russian Lady.

H. L., similar in reverse direction to print by McArdell, No. 198. Under, *Ramsay pinxt. C Corbutt fecit. Russian Lady. Printed for Robt Sayer No 53 in Fleet Street.* H. 6; Sub. $5\frac{1}{4}$; W. $4\frac{3}{8}$.

See page 906.

89. Jewess. REMBRANDT.

Full H. L., directed slightly to right, facing towards and looking to front, feather and pearls in hair, earring, necklace, left hand to bosom. Under, *Rembrandt pinxt C. Corbutt fecit. A Jewess. Printed for John Bowles, at the Black Horse in Cornhill. Price 1s 6d.* H. 14; Sub. $12\frac{5}{8}$; W. 10.

The picture is No. 521 of Smith's Catalogue.

90. Venetian Lady. ROSALBA.

H. L., similar in same direction to print by Houston, No. 150. Under, *Rosalba pinxt. C. Corbutt Fecit. A Venitian Lady at Masquerade. London, Printed for Robt Sayer Map & Printseller, at the Golden Buck near Serjeants Inn, Fleet Street.* H. 14; Sub. $12\frac{1}{8}$; W. 10.

See page 701.

91. Lady. TITIAN.

H. L., oval frame in corners, directed towards right, facing towards and looking to front, hair in plaits with curl falling over left shoulder, earrings, long necklace, low dress, full sleeves. Under, *Done from an Original Picture of Titians, by Chas Corbutt. London Printed for Robt Sayer, Map & Printseller at No 53 in Fleet Street.* H. 13; Sub. $11\frac{5}{8}$; W. 9.

92. Id.

ID.

Similar, in reverse direction to foregoing, without necklace; "Map & Printseller" omitted from address. H. 6; Sub. $5\frac{3}{8}$; W. $4\frac{1}{2}$.

93. Lady. VANDER MYN.

H. L., Similar, in same direction to print by McArdell, No. 199. Under, *Vander Mijñ Pinxt. Rd Purcell fecit. Printed for Robt. Sayer at the Golden Buck in Fleet Street, & John Bowles & Son, at the Black Horse in Cornhil.* H. 14; Sub. $12\frac{1}{8}$; W. 10.

I. As described.

II. Reworked. Bowles & Son's address erased.

94. Miss Eyebright. WILLISON.

H. L., in oval frame, directed to left, facing towards and looking to front, flat hat, black lace cape, low dress, bow at bosom, right hand drawing glove on left. Under, *G Wilson pinxt. Chas Corbutt fecit Mifs Eyebright. London Printed for Robt Sayer, Map & Print-seller at No 53 in Fleet Street.* 164. H. $12\frac{7}{8}$; Sub. $11\frac{1}{8}$; W. $8\frac{7}{8}$; O. D. H. $10\frac{3}{4}$.

This is probably a copy from an original by McArdell or Houston.

Bromley, pp. 203-4, gives W. W. P. as engraver or publisher of prints of Queen Anne and George of Denmark. It is rather odd that it did not suggest itself to him that these letters meant "William Wissing Pinxit."

RICHARD READ was born, according to Redgrave, about 1745, gained a Society of Arts premium in 1771, and died towards the close of the century. He engraved in the dot manner also. His style of work is remarkably good, and it is surprising that, if he lived as long as is stated by Redgrave, his prints are not more numerous.

1. John Herries. MARTIN.

H. L., in circular frame, directed towards left, facing towards and looking to front, small powdered wig, bands, black gown, left elbow on table before him, hand holding scroll upright on papers, ring on little finger. Under, *Martin, Pinxt 1755. Read. fecit The Revd John Herries, A.M. Publish'd March 1st, 1776 by H Bryer in Cornhill.* H. 15; Sub. 13; W. $10\frac{1}{8}$; D. 9.

I. Before inscription in scratched letters, *Pub March 1st 1776 by Bryer Cornhill.*

II. As described.

Died of a decline, 2nd June, 1781; probably author of the "Elements of Speech." London, 1773.

2. Dutch Lady. REMBRANDT.

H. L., in oval frame, directed to right, facing towards and looking to front, hood, earring, collar and chain. Under, *Rembrandt pinx. Bryer excudit. Read sculp. The Dutch Lady. Publish'd as the Act directs Octr 1st, 1776, by H. Bryer, Cornhill.* H. $10\frac{1}{2}$; Sub. $8\frac{1}{2}$; W. $8\frac{1}{8}$; O. D. H. $5\frac{1}{4}$; W. 4.

I. Before title of personage, remainder of inscription in skeleton letters.

II. As described.

The Picture is 502 of Smith's Catalogue, there called Rembrandt's wife. See page 988.

SUSAN ESTHER REID is not mentioned by Redgrave, but the following print appears contemporary with, and so similar in style to foregoing, that they may be, although the name is differently spelled, by this engraver.

John Arnold. DAVY.

T. Q. L, sitting, directed, facing, and looking towards right, short wig, ruffles, squared-pattern vest, large coat-buttons, left hand on, and right hand pointing to watch on table to right, on which lie inkstand and paper. Under, *Painted by R Davy Engraved by S. E. Reid. Mr John Arnold. To the Society for the Encouragement of Arts, Manufactures, and Commerce, this Plate is most respectfully inscribed by their most Obedt humble Servant Susan Esther Reid.* H. $13\frac{7}{8}$; Sub. $12\frac{1}{4}$; W. 10. Brit: Mus.

Watchmaker.

PHILIP REINAGLE was born in 1749; studied painting as assistant of Ramsay; at first confined himself to portraits, but about 1785 took to animal painting, and still later to landscapes. He was A. R. A.

1787, R. A. 1812, and died at Chelsea, 27th November, 1833. The following does not appear to have been known to Redgrave, and no other example of his work in mezzotinto has been met with.

Thomas **Pinto**.

H. L., oval frame at corners, directed to left, facing and looking to front, bow at back of hair, lace-edged necktie and ruffle, plain coat, with right hand placed in breast, book with curtain over on shelf to left. Under, *P. Reinagle del. et sculp. Mr Thomas Pinto. Published as the Act directs Novr 21, 1777, by J Lockington, Shug Lane, Golden Square, London.* H. $13\frac{7}{8}$; Sub. 12; W. $9\frac{3}{4}$.

Born in England of Italian parents, and displayed extraordinary skill upon the violin from a very early age; succeeded Giardini as leader of the opera, and was afterwards first-violin at Drury Lane, where he led for many years. He married, 1st, Sybilla, a German singer at the opera; 2nd, the celebrated Miss Brent. He afterwards went to Ireland, and died in Dublin, in 1783.

B. RICHARDS has not been mentioned as an artist, and must have been a person distinct from John Inigo Richards, R. A. If it could be supposed that the initial "B" was an error for "T," the engraver of the following might be presumed to be Thomas Richards, enamel-painter and drawing-master, who died at Birmingham, in his 85th year, 30th June, 1817.

1. Lady Mary **Leslie**. REYNOLDS.

H. L., with lamb, similar in same direction to portion of print by J. Spilsbury. Under, *J Reynolds pinxt. B Richards Fecit. The Rt Honble Lady Mary Leslie. Printed for J Spilsbury, Engraver, & Map & print seller, in Russel Court Covent Garden.* H. 6; Sub. $5\frac{3}{8}$; W. $4\frac{1}{2}$.

See under J. Spilsbury.

2. Man in hat. REMBRANDT.

H. L., directed towards left, facing towards and looking to front, wide black hat, white collar, right hand to breast. Under, *Printed for Jno Spilsbury Engraver & Map & Printseller, in Russel*

Court, Covent Garden Sepr 5th 1766. Done from an Original Picture Painted by Rembrandt by B. Richards H. 12 $\frac{7}{8}$; Sub. 11 $\frac{3}{8}$; W. 9.

I. Before inscription.

II. As described. Brit : Mus.

EDWARD RIXON may be presumed to have executed the following towards the end of the reign of Charles II., and he is therefore amongst the early practisers of the art, which he probably learned from Williams or Beckett. His works are very uncommon.

1. Princess **Ann**.

H. L., in oval, directed and looking to front, low dress. Under, *Her Royal Highness Ann Princess of Denmark. Sold by Rob Walton at the Globe on the back side of St Pauls Church the Corner Shop towards Ludgate. Edw Rixon fe.* H. 11 $\frac{5}{8}$; W. 8 $\frac{3}{4}$; O. D. H. 10 $\frac{1}{8}$; W. 8 $\frac{1}{2}$.

Suth : Coll. Not mentioned by Bromley.

2. Charles II.

H. L., in oval, directed towards right, looking to front, long wig, lace cravat, armour, scarf. Under, *Carolus II dus D. G. Angl Scot Fran & Hib Rex. Sold by Rob Walton at the Globe in St Pauls Church Yard neere the west end. Edw Rixon fec.* H. 15 $\frac{1}{2}$; W. 11 $\frac{1}{4}$. O. D. H. 13 $\frac{7}{8}$.

Suth : Coll. Under the print Mr. S. has written, "Most ugly."

3. James II.

Bromley, page 163.

4. Mary, Princess of **Orange**.

H. L., in oval directed and looking towards front, curl, necklace, low dress. Under, *Her Royall Highness Mary Princess of Orange. Sold by Rob Walton at the Globe on the back side of St Pauls Church ye corner shop towards Ludgate. Ed Rixon fe.* H. 11 $\frac{5}{8}$; W. 9; O. D. H. 9 $\frac{7}{8}$; W. 8 $\frac{1}{2}$.

Not mentioned by Bromley.

I. As described. Suth : Coll.

II. Inscription erased; instead, *Maria D. G. Angl, Scot, Fran, et Hib Regina*, address as above, the for "ye." *Edw Rixon fec.*

5. William, Prince of **Orange**.

H. L., in oval, directed towards left, looking to front, wig, collar, scarf over armour. Under, *William Henry D. G. Prince of Orange. Sold by Rob Walton at the Globe at the West end of St Pauls church the corner shop towards Ludgate. Edw Rixon fe. H. 11; W. 8 $\frac{3}{4}$; O. D. H. 9 $\frac{3}{4}$; W. 8 $\frac{1}{2}$.*

Not mentioned by Bromley.

WILLIAM ROBINS appears to have been connected with the Universities of Oxford and Cambridge, and probably intended to issue the series of their Founders in better style than had been done some years before by Faber. Only a small portion of the project was fulfilled, and the prints do not appear to have been put in circulation at all, so very few are known to exist. From No. 11, which was probably his latest work, being dated 1731, it may be presumed that Robins had something to say to Heins (see page 624). His style of work is very peculiar and interesting, and is well suited for the antique portraits which he illustrated. Nos. 1, 2, 6, 8, and 12 are companions, and belong to the Oxford series; No. 3, 4, 5, 7, and 10 are companions of larger size and better execution, and belong to Cambridge.

1. John **Balliol**.

T. Q. L., standing, looking to front, armour and plumed helmet, right hand on hilt of sword, left on shield. H. 8; W. 6 $\frac{1}{2}$. Under, on separate plate, H. 2, *Johannis Balliol Pater J Balliol Scot. Regis. Fundr Coll. Ball. Anno Doni MCCLXVI Effigiem Hanc Revdo Viro Josepho Hurst S. T. P. et Coll Ball Magistro ornatissimo summa cum humill & observantia D. D. D. Guli Robins.*

Not mentioned by Bromley. Brit : Mus.

See page 278.

2. Devorgille **Balliol**.

T. Q. L., sitting, directed towards left, looking to front, right hand holding book on lap, left hand on arm of chair, church in distance to left. H. 8; W. 6 $\frac{1}{2}$. Under, on separate plate, H. 1 $\frac{7}{8}$, *Devorguilla Mater Iohannis Balliol Scotorum Regis, Fundatrix Collegij Balliolensis Anno Doni MCCLXVI.*

Not mentioned by Bromley.

See page 278.

3. William Bateman.

H. L., in oval, directed and looking to front, mitre on head, crosier across left shoulder, at bottom to right, *W Robins F Under, Gulielmus Bateman Episcop: Norwic: Aulæ S.S. et individue Trinitatis Fund: A. D. MCCCCL.* H. 12; Sub 10; W. 8 $\frac{3}{8}$.

Not mentioned by Bromley.

See page 283.

4. Edward, Duke of Buckingham.

H. L., in oval, directed and looking to front, cap, robe, large jewels, Under, *Edvardus Stafford Dux Buckingham &c Coll: Mariæ Magdal: Fundr. A. D. MDXIX.* H. 12; Sub. 10; W. 8 $\frac{3}{8}$.

Not mentioned by Bromley. Brit: Mus.

See page 285.

5. John Caius.

H. L., in oval, profile directed to left, beard, fur-edged gown, at bottom to right, *W: Robins. F: Iohannes Caius Med: Gonvile & Caij Coll: Fund: Alter A. D. MDLVII.* H. 12; Sub. 10; W. 8 $\frac{3}{8}$.

Not mentioned by Bromley.

See page 283.

6. Henry Chichele.

T. Q. L., sitting, directed and looking upwards towards left, mitre and crosier, hands extended, rays from top to left. H. 8; W. 6 $\frac{1}{2}$. Under, on separate plate, H. 2, *Reverendo Viro Bernardo Gardiner L. L. D. Archivorum Univers: Oxon. Collegij omnium animarum custodi. Hanc Hen: Chichle Archiep: Cant: Effigiem Istius Coll: Fundator, 1437. D. D. D. Guil Robins. From a Painting by Sr J Thornhill in All Souls Coll. Chap.*

See page 280.

7. Henry VI.

H. L. in oval, directed towards front, facing and looking towards right, crown, fur-edged robe fastened by brooch at throat, at bottom to right, *W: Robins F: Under, Henricus VI Angl: & Fr: Rex. Coll: Regalis Cantab: A. D. MCCCCLXI Fundr. & Etoniæ A. D. MCCCCXLIII Fundator.* H. 12; Sub. 10; W. 8 $\frac{3}{8}$.

Not mentioned by Bromley.

See page 283.

8. Thomas Pope.

T. Q. L., standing, directed slightly to right, facing and looking towards front, cap, fur-lined gown, badge of a mermaid hung by chain round neck, right hand holding gloves, left thumb in belt, near top *Quod tacitum esse velis nemini dixeris. Decefsit 29 Jan. A. D. 1358 Æt 56.* H. 8; Sub. 6½. Under, on separate plate, H. 2, *Viro Reverendo Guilielmo Dobson S. T. P. Coll: f. ftæ. & Individuæ Trinitatis, Præsidi, Hanc Dni Thomæ Pope Militis Istius Coll: Fundatoris Effigiem D. D. D. Guilielm: Robins. Ex Antiqua Tab. in Ædibus Præsidis Coll. Trin. Oxon.*

Not mentioned by Bromley.

See page 281.

9. Sir Isaac Newton. THORNHILL.

T. Q. L., sitting, directed towards front, facing and looking towards left, gown, right hand on stone to left, on which is scraped, *W. Robins F.* trees in background. Under, *Isaacus Newtonus Eques. Done from an Original Painting of Sr James Thornhill's in ye Custody of ye Revd Dr Bentley Mar of Trinity College Cambridge.* H. 11½; Sub. 10½; W. 8½.

Not mentioned by Bromley.

See page 401.

10. Margaret, Countess of Richmond.

H. L., in oval, directed, facing and looking towards left, white hood and fringed cloth under chin, black robe. Under, *Margareta Mater Henr: VII mo Com: Richmondiæ & Darbiæ Fundx: Coll: Chr: Cantab: 1505 & Fundx: Coll: Divi Johannis Cantab MDVIII.* H. 12; Sub. 10; W. 8¾.

Not mentioned by Bromley.

See page 284.

11. William Warren. HEINS.

H. L., in oval frame, directed towards right, facing towards and looking to front, wig, bands, black gown, at top on scroll, *ΟΥΔΕΙΣ ΗΜΩΝ ΕΑΥΤΩ ΖΗ*, at bottom, *Heins P: 1728 W Robins Mezzotint. 1731.* Under, in centre arms, *W: Warren. L.L.D. Aul: Trin: Cantab: Socius filius S. Warren. nuper Vicarij de Ashford in Com: Cantij.* H. 11¾; Sub. 9¾; W. 8¾.

President of Trinity Hall, Cambridge. Died of cancer in the cheek aged 62, Jan. 3rd, 1744-5. He furnished Notes to Grey's edition of "Hudibras," and was a good antiquary, and a collector of coins. In Peck's "Desiderata Curiosa," is a letter to him from Dr. Brett, concerning a natural son of Richard III., which is said to be a forgery invented to impose upon the doctor's credulity, and to ridicule antiquaries.

12. William of Wykeham.

T. Q. L., standing, directed slightly to left, looking to front, mitre, robes, first two fingers and thumb of right hand raised, left hand, on back of which is a cross, holding crozier, buildings in corners at top. H. 8; W. 6½. Under, on separate plate, H. 2, *Reverendo Viro Johanni Dobson S. T. P. Coll: Novi: Custodi. Hanc Guil de Wickham Episcop: Winton: Istius Coll: & Beat: Mariæ de Winton Fundatoris Effigiem D. D. D. Guil Robins. Ex Antiqua Tab in Aula Nov. Coll. Oxon.*

Not mentioned by Bromley.

See page 279.

JOHN ROBINSON engraved the following, which is mentioned by Bromley, p. 452, as an anonymous etching after Howard.

Robin O'Green.

H. L., directed towards left, looking to front, wide hat, left hand holding ballad, from which he sings. Under, *Drawn from Life and Engraved by J Robinson. Robin O'Green of Burnley, Lancaster. Printed for John Robinson as the Act directs 24 October 1780.* H. 11; Sub. 8¾; W. 8½. Brit: Mus.

A ballad-singer of Lancashire.

R. ROBINSON would appear, from the fact of his prints being published by Palmer, to have been a contemporary of John Smith, when the latter was commencing to engrave; but it is doubtful from his style that he was taught by Beckett. His prints are few and very scarce, mostly engraved from his own designs, and possess much merit. He probably died, or quitted the practice of art about 1690.

1. Charles I. VANDYCK.

T. Q. L., standing, directed towards left, facing towards and look-

ing to front, long hair, lace-edged collar, George hung from neck, embossed armour, scarf round right arm, hand on hip, left hand holding baton, curtain in background, helmet to left. Under, *Carolus Prim : Dei Gra. Angl : Scot : Fran : & Hiber : Rex &c Sr An ; Van Dyck Pinx. R. Robinson fe.* H. $14\frac{3}{8}$; Sub. $13\frac{5}{8}$; W. $10\frac{1}{2}$.

Not mentioned by Bromley. One known.

2. The Seven Bishops.

H. L.'s., in ovals, arranged together within borders, engraved in line, in reverse direction to print by Oliver. At top of ovals, *Francis Ld BPP of Ely. Willm Ld BPP of St Asaph. Tho Ld BPP of Bath & Wells. His Grace William Ld Arch BPP of Canterbury. John Ld BPP of Chichester. Ionath Ld Bp of Bristol. Thomas Ld BPP of Peterboro.* Under, *R. Robinsun fecit et ex.* H. $13\frac{7}{8}$; Sub. $13\frac{5}{8}$; W. $10\frac{1}{2}$.

Two known. Suth : Coll.

See page 954.

3. Charlotte, Countess of **Litchfield**.

W. L., standing, directed towards front, looking towards right, coronet at back of head, low dress, fan in right hand, left hand on dress, couch in background to right, terrace and trees to left. Under, *R. Robinson inv et fecit. R Palmer et R Robinson ex. The Countess of Litchfield, &c.* H. $13\frac{1}{2}$; Sub. 13 ; W. $9\frac{7}{8}$.

Not mentioned by Bromley. Bib. Par. Suth : Coll.

See page 41.

4. James, Duke of **Monmouth**.

H. L., in oval, directed and facing towards right, looking to front, wig over armour, lace cravat. Under, *James Late Duke of Monmouth. Robinson ex.* H. $11\frac{1}{2}$; W. $8\frac{7}{8}$; O. D. H. $10\frac{5}{8}$; W. $8\frac{5}{8}$.

See page 6.

5. William, Prince of **Orange**.

T. Q. L., standing, directed and facing slightly to left, looking to front, long wig, lace cravat, armour, crape on sleeve of right arm, left hand holding baton. Under, *His Highness the Prince of Orange. R Robinson fe. Rob Walton Excud.* H. $13\frac{5}{8}$; Sub. $13\frac{1}{4}$; W. $10\frac{1}{8}$.

Not mentioned by Bromley. Suth : Coll.

6. Frances, Duchess of **Richmond**.

W. L., standing, directed towards and looking to front, facing towards right, court dress and robe, coronet at back of head, right hand on flowers round vase on pedestal to left, left hand hanging beside

her, terrace and poplar-trees in background to right. Under, *R Robinson Inv et fecit. Sold by R Palmer against Somerset House in the Strand. Francefse Dutchefs of Richmond & Lenox.* H. $13\frac{3}{8}$; Sub. $12\frac{3}{4}$; W. $9\frac{7}{8}$. Brit: Mus.

See page 49.

7. Sir James **Worseley**.

Short H.L., in oval, panels traced with lines, directed towards left, looking to front, wig, lace cravat. Under, *Sr James Worseley Son of Sr Hen. his Lady Bart. Stu: Dan: pinx. Robinson fe.* H. $11\frac{5}{8}$; Sub. $10\frac{3}{4}$; W. $8\frac{3}{8}$.

I. Before inscription. One known. Printed in red. Brit: Mus.

II. As described. One known,

Born 1645; of Pilewell, Hants; knighted; married 1688, Mary, daughter of Sir Nicholas Stuart, Bart. Died, 17th March, 1695. His eldest son succeeded his cousin, Sir Robert Worseley, of Appuldercombe, in 1747, as 5th Baronet.

8. Diana and Actæon.

The goddess is sitting before a pool of water fed by a fountain, at the opposite side of which to right are Actæon, from whose head horns are sprouting, and his dogs; she is startled, and seems about to rise; an attendant nymph holds her right arm before her, another is sitting to left, fish and game in front. At bottom, *R Robinson Invent et fecit.* W. $14\frac{1}{8}$; H. 10.

I. As described.

II. After engraver's name, *Printed & Sold by Tim: Jordan & Tho: Bakewell at the Golden Lyon in Fleet street.*

The three females have every appearance of being portraits.

Amongst Robinson's subject-pieces are a pair "The ruined Temple of Diana," and "The ruined Temple of Apollo," a flower-piece, and one of fruit and fish, with cat in background.

WILLIAM ROTH is mentioned as a portrait painter in oil and miniature, who exhibited at the Chartered Society, in 1768, a picture of a girl looking at herself in a glass; was at Reading and the neighbourhood about 1770, and died soon afterwards. The following may be assumed to be by this artist, supposing that he used the Latin initials of his name.

1. John Alder. STOPPELAER.

T. Q. L., standing, directed towards left, facing towards and looking to front, wig, plain dress, left hand on breast, right holding an open letter, on which, *4th Day of Drawing your Ticket No 3379, was this day Drawn a Prize of 20000. To Mr John Alder Cooper at Abingdon. Under, C. V. Stoppelaer Pinxit. G Roth fecit junr. Mr John Alder the Fortunate Cooper of Abingdon. Published as the Act directs. Price 2s. H. 12 $\frac{7}{8}$; Sub. 11 $\frac{1}{8}$; W. 8 $\frac{7}{8}$.*

Died, according to Bromley, 25th April, 1780.

2. Mr. Brodeau.

T. Q. L., sitting in arm-chair, short wig, spectacles, reading a book which he holds open with both hands. Under, *G Roth Junr Pinxit et fecit Mr Brodeau of Oxford. H. 6; Sub. 5 $\frac{1}{2}$; W. 4 $\frac{1}{2}$.*

I. As described.

II Modern.

Bromley, p. 398, states that his name was Isaac, that he kept a coffee-house, and died about 1772. The keeping a coffee-house is contradicted by a manuscript at back of the Gulston print, which states that he was a silversmith, and used to sit and read in his kitchen.

3. Girl and looking-glass.

T. Q. L., a young girl, face in profile to right, elbows resting on table, on which lie shawl and combs, to right is a looking-glass reflecting her full face, she is indulging in a hearty yawn. Under, *G Roth Junr Pinxit et fecit. H. ; Sub. 12 $\frac{1}{4}$; W. 9 $\frac{7}{8}$.*

T. RYLEY is not mentioned by Nagler or Redgrave. He was probably taught by Faber, and copied many of his works. His prints date from about 1744 to 1754.

1. Mdlle. Auretti. AMICONI.

W. L., dancing, looking to front, curls, necklace, wide dress, arms extended. Under, *C Amiconi Pinxit. T. Ryley Fecit.*

*The fair Auretti, free from Blame,
Received of Heaven and of Men,
The Soul of Balls and of the dance,
The Gift of Flying in Ballance.*

London Printed for & Sold by Robt Sayer at the Golden Buck opposite Fetter lane Fleet Street & Henry Overton at ye White horse Without Newgate. H. $13\frac{7}{8}$; Sub. $13\frac{1}{4}$; W $9\frac{7}{8}$.

I. As described.

II. Monogram placed in centre, engraver's name and address erased; instead of the latter, *London Printed for Robt Sayer Map & Printfeller at No 53 Fleet Street.*

Appeared at the great theatre in the Haymarket in 1746; with her was the charming Violetta, afterwards Mrs. Garrick.

2. Sir John Barnard. (RAMSAY.)

T. Q. L., copy in reverse direction of print by Faber, jun., No. 24. Under, *T Ryley Fecit Sr John Barnard.* H. $13\frac{7}{8}$; Sub. $12\frac{1}{4}$; W. 10. See page 307.

3. William Blakeney. (CHALMERS.)

Full H. L., similar, in same direction to print by McArdell, No. 21, but having cocked hat on head. Under, *T. Ryley Fecit, The Honble William Blakeney Esqr. Lieutenant General of His Majesty's Forces, Colonel of His Majesty's Iniskillin Regimt of Foot & Lieutenant Governor of Minorca. Printed for John Bowles & Son at the Black Horse in Cornhil.* H. $13\frac{7}{8}$; Sub. $11\frac{7}{8}$; W. $9\frac{7}{8}$.

See page 842.

4. Mary Blandy. F. WILSON.

H. L., in oval frame, directed slightly to left, looking to front, facing slightly to right, cap, necklet, small tippet fastened at bosom with bow of ribbon. Under, *F Wilson Pinxt. T. Ryley Fecit. Miss Blandy Now confin'd in Oxford Goal on Suspicion of Poisoning her Father.* H. 13; Sub. $10\frac{1}{8}$; W. 9; O. D. H. $9\frac{3}{4}$; W. $8\frac{1}{2}$.

Daughter of Mr. Francis Blandy, attorney and town-clerk at Henley, in Oxfordshire. She unfortunately became attached to Captain Cranstoun, who induced her to administer powders to her father, which caused his death. She was tried for the murder in March, 1752, found guilty, and executed.

The print appears unknown to Bromley, who refers, p. 312, to Gulston Catalogue.

5. Thomas Bradbury. (GRACE.)

T. Q. L., similar, in same direction to print by Faber, jun., No. 39. Under, in centre arms, motto, PRO CHRISTO ET PATRIA *M. G. pinxit*

T. Ryley fecit. The Reverend Mr Thomas Bradbury. H. $13\frac{7}{8}$; Sub. $12\frac{1}{8}$; W. $9\frac{1}{8}$.

See page 315.

6. Queen Caroline. (VANDREBANC.)

W. L., copy in reverse of print by Faber, jun., No. 63. Under, *T. Ryley fecit. Her Most Excellent Majesty Queen Caroline.* H. 14; Sub. 13; W. 10.

I. As described.

II. Modern.

See page 323.

7. Sir Thomas De Veil. DE LA COUR.

H. L., in oval frame, directed very slightly to left, facing and looking to front, powdered wig, braids on coat, cloak over right arm. Under, *De la Cour pinxit ad vivum. T. Ryley fecit. Sir Thomas De Veil Knight, One of his Majesties Justices of the Peace for the Counties of Middx, Efsex, Surry & Hertfordshire: the City & Liberty of Westmr, the Tower of London & the Liberties thereof. Publish'd according to Act of Parliamt June ye 1 1747 Sold by De la Cour Kathrine Street in ye Strand.* H. 13; Sub. $10\frac{1}{4}$; W. 9; O. D. H. $9\frac{1}{2}$; W. $7\frac{1}{4}$.

Born, 1684; son of Rev. Hans De Veil, who came to England from Lorraine, and was Librarian at Lambeth; entered the army as a private; employed partly in consequence of his knowledge of French and other languages, by Lord Galway, on the Portugal expedition, as secretary; when his regiment was reduced, opened an office in Scotland Yard, and gained reputation; commenced his career as justice in 1729, and displayed great ability therein. He was seized with apoplexy when examining a prisoner, on 6th Sept., 1746, and died in a few hours.

8. Children of Frederick, Prince of Wales. (DU PAN.)

W. L.'s., similar, in same direction to left portion of print by Faber, jun., No. 147, but not including Princes William, George, and Edward. Under, *T. Ryley fecit. The Children of their Royal Highnesses Frederick & Augusta Prince & Princess of Wales. Princess Elizabeth Born 30 Decr 1740. Princess Augusta Born 1 Aug 1737 and Prince Henry Born 27 Octr 1745.* W. 14; H. $9\frac{1}{8}$; Sub. $9\frac{3}{8}$.

See page 354.

9. George II. (HUDSON.)

W. L., similar, in same direction to print by Faber, jun., No. 158. Under, *T Ryley fecit HHis Most Excellent Majesty George IIId. King of Great Britain &c &c &c.* H. 14; Sub. 13; W. 10.

See page 358.

10. George Graham. ID.

T. Q. L., similar, in same direction to print by Faber, jun., No. 166. Under, *T. Ryley Fecit. George Graham Clockmaker Done after an Original Picture, in the posfession of the Rt Honble George Earl of Macclesfield &c. Sold by Robt Sayer Printseller opposite Fetter Lane Fleet Street- Price 1sh.* H. 13 $\frac{7}{8}$; Sub. 12 $\frac{1}{8}$; W. 9 $\frac{7}{8}$.

See page 360.

John Murphy. See page 398.

11. Frederick III., King of Prussia.

T. Q. L., standing, directed slightly to right, facing and looking towards left, armour, order suspended from neck, cloak over right shoulder, hand on hip, right hand on baton, supported by table to left, on which lie cushion, crown, and sceptre. Under (name of painter erased), *Pinxt. T. Ryley Fecit. Frederick the IIIId King of Prussia Elector of Brandenburg, Supreme Duke of Silesia Great Chamberlain of the German Empire & Protector of the Protestant Religion in Germany. Publish'd according to Act of parliamt. Sold by Mr Ryley in Elm Court No 3 Middle Temple and by T. Ryley in Water Lane Fleet Street Price 1s 6d.* H. 14; Sub. 12 $\frac{1}{8}$; W. 9 $\frac{7}{8}$.

See pages 129, 681.

12. Sir George Vandeput.

H. L., in stone-work frame, attitude and details similar in same direction to print by Faber, jun., No. 84, but face different. Under, *T. Ryley Fecit. Sr George Vandeput, Baronet. Sold by T Ryley, in Elme Court, No 3, Middle Temple.* H. 14; Sub. 12 $\frac{1}{8}$; W. 9 $\frac{7}{8}$.

See pages 330, 691.

13. The Dancing Master.

W. L.'s., to left the master directed towards right, holding a lady's right hand with his left, she wears a small cap, tippet, and full dress, to right in background a man playing violin. Under, *Peter Veneto pinxt T. Ryley fecit. The Dancing Master.* H. 13 $\frac{7}{8}$; Sub. 12 $\frac{1}{2}$; W. 10.

The principal figures are undoubtedly portraits, the master bearing a resemblance to Leviez (see page 878). As this print forms a kind of companion to No. 1, it is not impossible, although a mere conjecture, that the lady might represent Violetta herself. Amiconi also was sometimes styled Veneto, as coming from Venice, and Peter may be a mistake.

There is another print, probably by Ryley, of a young dancing-master playing a kit and teaching a little girl to right.

JOHN VAN RYMSDYK was a native of Holland, and painted portraits; he lived in Bristol for some time. His chief employment was in drawing natural history and anatomy; he prepared the drawings for Hunter's "Gravid Uterus," published in 1774, and, in conjunction with his son, published the "Museum Britannicum" in 1778. The following is his only known mezzotinto:

Prince and Princess of **Orange**. JORDAENS.

W. L.'s., to right the prince standing, right hand holding long cane, left hand on hip, dog at his feet, to left the Princess sitting, parrot over her head in arch in background. Under, in centre arms, motto, CAVENDO TUTUS *Ja: Jordaens pinxt. J. V. Rymsdyk fecit. Frederick Henry and Emilia van Solms, Prince and Princess of Orange. In the Collection of his Grace the Duke of Devonshire. Size of the Picture 6 F 2 I by 7 F 0 I in height. J Boydell excudit, 1767. H. 19 $\frac{7}{8}$; Sub. 17 $\frac{7}{8}$; W. 16.*

I. Before inscription, motto in arms, black spots on clothes and other work, scratched, *Jorddans Pinxt Jo Boydell Excudt. J Van Rymsdyk Fecit 1767.*

II. As described.

This celebrated prince was born in 1584, and died in 1647.

W. RYOTT is given by Bromley, p. 401, as the engraver of the following, in 179; the name, however, seems to commence with "P," not "R."

John **Drawwater**. POOLE.

H. L., in square border, sitting in armchair with shield on back directed towards left, facing towards and looking to front, cocked hat, large badge hung from neck, left hand holding mace; at bottom on frame scraped, *John Drawwater*. Under, *Painted by T. R. Poole, Engraved by W (Ryott) To Charles Hamilton Gent Grand Arch Master, the Regs Profr Grand Wardens, Deacons, Officers and Brothers of the Royal Grand Arch Constitutional Sols. This Print of the Founder, is by Permission, most humbly inscribed, by their most obliged and obedient Servant, T. R. Poole.* H. 13; Sub. 11½; W. 9¾; I. B. H. 9½; W. 8.

This appears to have been one of the great number of societies modelled after freemasonry, and mostly intended to promote conviviality and good-fellowship.

WILLIAM SADLER was the son of a professor of music, who came from England to reside in Dublin. He studied at the Dublin Academy under Mr. West, and painted history and portraits, being patronised by the La Touche family. He is stated by Pasquin, p. 22, to have "scraped several mezzotinto prints, the principal of which was a likeness of Mr. Kemble in the Count of Narbonne." He died about 1788.

1. John **Kemble**.

H. L., directed slightly to right, facing towards front, looking towards left, collar and tassels, ruffie, armour, left hand to breast. The lace is touched up by graver and dry point. Under, *Mr Kemble in the Count of Narbonne. Act I Scene II. I'll silence saucy confidence. Printed for Wm Allen No 88 Dame Street, Dublin.* H. 13¾; Sub. 12½; W. 9¾.

I. Before inscription. One known.

II. As described. Two known. Brit: Mus.

See page 251. This play was written by Robert Jephson, and Kemble acted in it in Dublin at an early period of his career. It is the first portrait, so far as is known, taken of him.

2. George, Earl **Temple**. HUNTER.

W. L. standing, directed towards front, facing and looking toward left, robes and collar, right hand on table to left on which is plumed

hat, left hand on hip, curtain above, at bottom on grounded tablet to left, *R Hunter Pinxt*, on one to right, *W Sadler Sculpt*. Under *His Excellency George Earl Temple Lord Lieutenant of Ireland in the Robes of Sovereign of the most Noble Order of St Patrick, Instituted March 17th 1783*. H. $19\frac{7}{8}$; Sub. $18\frac{1}{2}$; W. $13\frac{1}{4}$.

I. As described, having under on separate plate,

*Behold a Statesman of untainted Heart,
Still prompt to Act the just unbias'd part,
With whose applause, whole grateful Nations ring,
True to his God, his Country, and his King.*

G. E. Howard.

II. Damages to plate on right side, ground on tablets almost obliterated, without separate plate.

Not mentioned by Bromley.

Born 17th June, 1753; eldest son of Rt. Honble. George Grenville (see page 664); succeeded his uncle (see page 199) in 1779, as 2nd Earl Temple; Lord Lieutenant of Ireland, 1782; created Marquis of Buckingham, 1784; again Lord Lieutenant, 1787; succeeded his father-in-law as Earl Nugent, in 1788. He died at Stowe, 11th Feb., 1813.

J. SAUNDERS appears to be the same with Joseph, the artist mentioned by Redgrave as practising with success in London as a miniature painter, and exhibiting at the Academy, from 1778 to 1797. The following were engraved, in that case, before his adoption of miniature painting, they are well executed in a clear and finished style.

1. Miss **Brockhurst**. BENWELL.

T. Q. L., a girl, directed and looking to front, cap, fruit in right hand, parrot on left, trees in distance to right. Under, *M. Benwell Pinxt*. *J Saunders Fect. Miss Brockhurst. Publish'd according to Act of Parliament October 25th 1772 by J Saunders Wardour Street, Soho*. H. 15; Sub. $13\frac{7}{8}$; W. $10\frac{7}{8}$.

Not mentioned by Bromley.

2. Miss **Elliott**. COSWAY.

H. L., in oval, directed slightly to left, facing and looking upwards towards right, helmet and plume, hair in long curls, collar of Medusa's

head and serpents intertwined, shield. Under, *R. Cosway Pinxt J. Saunders Fecit Miss Elliot in the Character of Minerva. Publish'd as the Act Directs Febry 24 1772, & Sold by I Saunders, No 24 Titchfield Street, Oxford Market.* H. $13\frac{7}{8}$; Sub. $12\frac{3}{4}$; W. $9\frac{3}{4}$.

I. Before inscription, scratched, *publish'd 20th feby 1772, R. Cosway pinxt. Saunders sculp.*

II. As described.

Born at Tunbridge, 1743; led a dissipated life from an early age; amongst her admirers were a royal duke, Count Du Guerchy, and Duc de Nivernois. She appeared on the stage for a short time, supporting the part of Maria, in the "Citizen." She died, in 1769, in her twenty-seventh year. This print was not therefore published for three years afterwards: Bromley, however, p. 435, identifies the personage.

3. Prince **Frederick.** BRUMPTON.

W. L., standing, a boy, directed towards left, facing towards and looking to front, robes of the Garter, right arm on table to left, on which lies plumed hat, with armour at bottom, right foot on block on which, *Painted by R Brumpton Engraved by J: Saunders. Publish'd May 10th 1774. By Wr Shropshire*, pillar and landscape in distance to right. H. $21\frac{1}{8}$; W. $14\frac{7}{8}$. Under, on separate plate, H. $1\frac{1}{2}$, *His Royal Highness Frederick, Bishop of Osnabrug, &c. Kt of the most Noble Order of the Garter. Printed for Walter Shropshire, No 158, New Bond Street.*

Original 1780
Painted 1771
At Brumpton
(May 10th 1774)
Shropshire, 1774
June 1774

Afterwards Duke of York. See page 202. This print is companion to No. 5.

4. David **Garrick.** VAN DER GUCHT.

H. L., sitting beside table, almost profile directed towards left, tie-wig, plain coat, looking at medallion of Shakspeare held by right hand, left arm leaning on table with wand across shoulder. Under, *B. Vr Gucht pinxt. J. Saunders fecit. Mr Garrick as Steward of the Stratford Jubilee September 1769. Publish'd as the Act Directs, June 24, 1773, & Sold by J. Saunders, at Mr Deschamps Upholder in Compton Street Soho.* H. $15\frac{1}{4}$; Sub. $13\frac{3}{8}$; W. $11\frac{3}{4}$.

I. Before inscription.

II. As described.

See page 180. The inscription on the reverse of the medallion was, "Jubilee at Stratford, In Honour and to the Memory of Shakspeare, September, 1769. D. G. Steward."

5. **George,** Prince of Wales. BRUMPTON.

W. L., a boy, standing, directed and looking towards front, robes

Original 1773
Painted 1773

} Hamburg 1773 - 20 June 1773

of the Garter, plumed hat in right hand, left hand on hip, to left table, coronet and plume, in background column and curtain with view of Windsor Castle in distance to right, armour in front. At bottom, *Painted by R Brumpton Publish'd May 10th 1774 by W^r Shropshire. Engraved by J: Saunders.* H. $21\frac{1}{4}$; W. $14\frac{7}{8}$. Under, on separate plate, H. $1\frac{5}{8}$, *His Royal Highness George Augustus Frederick, Prince of Wales, Duke of Cornwall & Rothsay &c. Kt of the most Noble Order of the Garter. Printed for Walter Shropshire, No 158, New Bond Street.*

Companion to No. 3. Bromley, p. 321, mentions this print, and also another after the same painter, with his brother Prince Frederick, but the latter is probably a mistake.

6. James **Hustler**. BRUMPTON.

T. Q. L., sitting, directed and facing slightly to right, looking downwards, wig, plain dress, right hand on pedestal of large vase to left, on which is sculptured a classical sacrifice, left hand holding stick, landscape in distance to right. Under, in centre arms, *J Saunders fecit. James Hustler Esqr. From an Original Picture Painted by Brumpton. Publish'd as the Act Directs the 8th of Jany by J Saunders at Mr Jack's Sack Maker in Wardour Street Soho. Price 7s 6d.* H $19\frac{7}{8}$; Sub. $17\frac{1}{2}$; W. 14.

I. As described. Brit: Mus.

II. Address after "by" erased; instead, *H Bryer Engraver, No 12 Stephen Str. Tottenham Court Road.*

Bromley, p. 346, calls this personage a "merchant." Query if he be James Hustler of Acklam, owner of the great estates at Cleveland and Middlesboro', which at his death devolved to his sister, Evereld, who died in 1784, leaving them to her nephew, Thomas, Peirse, Esq., who thereupon assumed the name of Hustler. John Hustler of Bradford, who projected the canal from Leeds to Liverpool, and died in 1790, may have been a relative of this personage.

7. Alexander **Jonston**. VAN DER GUCHT.

H. L., directed towards right, facing towards and looking to front, cap, curled wig, tartan coat and sash, strap across right shoulder, hand drawing sword. Under, *B: Vanr Gucht pinxt. J: Saunders fecit. Mr Jonston in the Character of Gibby in the Wonder Publish'd as the Act Directs Decemr 14 1773 by J: Saunders No 17 Glanville Street Rathbone Place.* H. $14\frac{7}{8}$; Sub. $13\frac{1}{4}$; W. $10\frac{7}{8}$.

I. Before name of personage and character.

II. As described.

This actor died, according to Bromley, in 1775.

8. Miss Mathew. PETERS.

H. L., in square border, directed slightly to left, facing and looking towards right, hair blowing loose, right hand raised, left holding circlet. Under, *The Revd W Peters. J. Saunders. Miss Mathew Published as the Act directs by I Hurst London.* H. $14\frac{3}{4}$; Sub. $10\frac{1}{4}$; W. $10\frac{3}{8}$; Sub. $8\frac{3}{4}$; I. B. H. $9\frac{3}{8}$; W. $7\frac{7}{8}$.

Brit: Mus.

9. John Moody and Packer. VANDER GUCHT.

W. L.'s., Moody sitting at table to left, pen in hand, looking at Packer who stands towards right, hat in right, stick in left hand, on wall in background picture labelled, *The Decoy*, under it, *Gulwell's Register Office*. Under, *B Vandr Gulcht pinxt J: Saunders fecit. Mr Moody and Mr Packer in the Farce of the Register Office. Done from the Original Picture, in the Possession of the Rt Honble Earl Besborough. Publish'd as the Act Directs Decer 29, 1773 by J: Saunders, at No 17 Glanville Street, Rathbone Place.* H. $17\frac{3}{4}$; Sub. $16\frac{5}{8}$; W. $17\frac{5}{8}$.

I. Before inscription, except artists' names and address, the latter before day of month.

II. With day of month.

III. As described.

IV. "J: Saunders, at No 17 Glanville Street," erased; instead, *H. Bryer No 12 Stephen Street.*

For Moody, see page 191. Packer was engaged by Garrick at Drury Lane, and acted there for many years.

There is a print of a man beating a woman, called the "Rage of Jealousy," after Edwards, by Jos. Saunders, published Jany. 20, 1772.

R. SCADDON engraved the following print, which is mentioned by Bromley, p. 273, as being by Seaddon.

John Theophilus Desaguliers. FRYE.

H. L., directed towards left, facing towards and looking to front, wig, bands, black gown. Under, *T. Frye Pinxt. R Scaddon fec 1743 Doctor Desaguliers.* H. $5\frac{5}{8}$; Sub. $5\frac{1}{4}$; W. $4\frac{3}{4}$.

See page 971.

*Picture in
Lancaster
City and
Gallery (61-
c 1955)*

SCAWEN is named as engraver of the following. He is not mentioned by Redgrave or Nagler.

George, Lord **Pigot**. POWELL.

H. L., in oval frame, directed towards right, facing towards and looking to front, hat, bordered vest, plain coat. Under, *Powell Pinxt Scawen Sculpt The Right Honble George Lord Pigot, Baron Pigot of Patshul, in the Kingdom of Ireland, President, and Governor, of and for all the Affairs, of the United Company of Merchants of England, trading to the East Indies, on the Coast of Choromandel, and Orixá, and of the Chingee and Moratta Countries &c. &c. &c.*

H. $19\frac{7}{8}$; Sub. $17\frac{1}{2}$; W. $13\frac{7}{8}$; O. D. H. $11\frac{1}{8}$; W. $9\frac{1}{4}$. The dry point has been used in touching the edging to hat, vest, &c.

See page 530.

WILLIAM SCORE was a native of Devonshire, and pupil of Reynolds. He practised as a portrait painter, and the following may probably be his only print.

John **Quick**. SCORE.

H. L., directed to front, head inclined towards left, looking towards right, high collar to coat and vest, hands together resting on top of cane, curtain at top. Under, *Painted and Engraved by Wm Score Mr Quick, Comedian. London, Publish'd as the Act directs March 3d 1791, by Wm Score No 75 Margaret Street Cavendish Square.* H. $13\frac{7}{8}$; Sub 12; W. $9\frac{7}{8}$. Brit: Mus.

See page 808.

B. F. SCOTT is not mentioned by Redgrave or Nagler. He was probably a pupil of J. R. Smith.

(Henry **Angelo**.) J. R. SMITH.

H. L., directed towards right, facing and looking towards left, long hair, Guernsey jacket, right hand holding foil. Under, *J. R. Smith Delinqt. B. F. Scott Sculp. A Fencer. Publish'd by B F Scott No 18 Broad Court Long Acre.* H. 12; Sub. $10\frac{5}{8}$; W. $7\frac{5}{8}$.

Bromley gives date 1791, so there may be an after-state with the date. An impression has been met with having in MS. before address Octr 1st 1791, after "London."

Born, 1755; celebrated fencing-master, and author of the well-known "Reminiscences."

CHRISTOPHER SHARP resided at Cambridge; was well known there as an ingenious mechanic and antiquarian; and died, 9th June, 1797, aged 75. He etched several small plates, many of them portraits of himself, and executed the following in a kind of mezzotinto; it is said that No. 3 was done on pewter.

1. (Charles Handasyde.)

Short H. L., in oval, directed towards right, facing and looking to front, wig, cravat. O. D. H. $3\frac{1}{2}$; W. $2\frac{3}{4}$.

See page 619.

2. (Christopher Sharp.)

Short H. L., in oval, profile to right, wig, stiff collar, plain coat. H. $4\frac{1}{8}$; W. $3\frac{1}{8}$.

3. Man with cap.

H. L., directed towards left, facing towards and looking to front, fur cap, cravat, plain coat. H. $3\frac{7}{8}$; W. $2\frac{7}{8}$.

WILLIAM SHARP was born in the Minories, 29th Jan., 1749, was apprenticed to an engraver on plate, but soon commenced to follow art, and became one of the most distinguished engravers in the line manner of this country. He died, July 25th, 1824.

The following is noted as a trial by him in mezzotinto, and from the very remarkable character of the work, it is probably correctly so attributed.

P. P. Rubens.

H. L., directed to left, facing towards and looking to front, wide hat, cloak. H. $5\frac{3}{4}$; Sub. $5\frac{3}{8}$; W. $4\frac{1}{4}$.

One known.

J(AMES) SHARPLES is said to have practised with much repute in America. His widow was for many years a portrait painter at Bristol, and died in March, 1849, bequeathing her property to found the existing Bristol Academy of Art. Their children, James and Rolinda, were also artists, but died before their mother.

Mrs. **Hartley.**

H. L., in oval, directed to front, face in profile to left, hair very full, dressed with ribbons. Under, *Mrs Hartley Painted Engraved & Publish'd by J Sharplefs Decr 30th 1779.* H. 15; Sub. $13\frac{1}{4}$; W. $10\frac{3}{4}$; O. D. H. $10\frac{1}{2}$; W. $8\frac{5}{8}$.

See page 184.

WILLIAM SHERWIN was born, it is said about 1650, but probably some years earlier; his father was a clergyman, and published several works on the prophesies of Daniel and the Revelations, and the Millenium. According to Granger, he was rector of Wallington, and lecturer at Baldock, both in Herefordshire; though his son's birth is said to have been at Wellington, in Shropshire.

In the engraved pedigree of the Monkes of Potheridge (an impression in Suth: Coll.) it is stated that Mrs. Sherwin, wife of W. S., was grand-daughter of Thomas, elder brother of General George Monk.* It is therefore reasonable to suppose that this connection was the cause of Sherwin's engraving the portraits of the Albemarle family with such care, and also of his having conferred upon him the title of Engraver to the King, as stated on the inscription on his father's portrait prefixed to his "Clavis," published 1672. From the comparatively small number of prints executed by him in a period of about forty years, it is probable that his circumstanees were easy, and that he engraved rather from love of the art than from the necessity of living by its means. His death is stated to have occurred about 1714.

* This engraver seems to have been the plaintiff in an action tried, in 1700, at the King's Bench, Westminster, of William Sherwin against Sir Walter Clarges and others for trespass on title, in which it appeared that Ann Clarges had married, in 1632, Thomas Ratford and that there was no proof of his death before the time of her marriage with General Monk, in 1652. It is probable that the pedigree alluded to was engraved by Sherwin for the purposes of this trial.

Sherwin engraved in the line manner also; amongst his works in this method are very remarkable prints of the Duchess of Cleveland, dated 1670, and of Slingsby Bethel, dated 1680. Like the elder Faithorne, he was an unequal engraver, and it is probably from having seen only his small prints intended for book plates, that Walpole and some self-styled critics have pronounced the works of this engraver "indifferent," as it would be uncharitable to suppose them so totally ignorant as to come to this conclusion, if they had inspected his finer works.

But the chief interest attaching to Sherwin is, that the date "1669," on the print of Charles II. (No. 10), proves him, so far as known, to have been the EARLIEST ENGLISH ENGRAVER IN MEZZOTINTO: the remarkable dedication plate to that print also tends to confirm this.

Granger mentions that Sherwin is said to have "discovered the secret, and made use of a loaded file for laying the ground, and that Prince Rupert, on seeing one of his prints, suspected that his servant had lent him his tool, which was a channelled roller, but upon receiving full satisfaction to the contrary, he made him a present of it. This story must assume that Sherwin engraved prints before the Charles II. of 1669, but of this there is no proof whatever.

The Author ventures to submit the following as the probable history of the matter, reconciling such facts and dates as are at present known; but it is to be considered as a mere hypothesis, liable to be displaced or confirmed by future discoveries.

Prince Rupert having, during his absence from England, between 1649 and 1660, learned the art of mezzotinto from Von Siegen, and actually engraved works in this manner with his own hand, naturally desired, on his return at the time of the Restoration, to extend in his adopted country the knowledge of so beautiful an art. He, probably, found very few to take the slightest interest in the subject, but one of these few was John Evelyn, then writing a work on engraving, and he distinctly states in the last chapter of his book, that Prince Rupert showed him the art with his own hands, and gave him "a peice* of his own illustrious touching which he was pleased to honour this work withal, not as a venal addition to the price of the book (though for which alone it is most valuable†), but a particular grace, as a specimen of what we have alleged, and to adorn the present chapter."

* This "peice" is the head of the executioner, taken from the large print engraved by the prince in 1658, and published in the first edition of Evelyn's "Sculptura," and copied by Houston in the second.

† Collectors of after times have found the truth of this to their cost.

He had previously mentioned that it " (as yet) has by none been ever published."

The next paragraph of the chapter proves clearly that it was Evelyn, and not Prince Rupert who caused the concealment and mystery in the matter. "It is likewise to be acknowledged, that his Highness did indulge me the liberty of publishing the whole manner and address of this new way of engraving, with a freedom perfectly generous and obliging. But, when I had well considered it (so much having been already expressed, which may suffice to give the hint to all ingenious persons how it is to be performed), I did not think it necessary, that an Art so curious and (as yet) so little vulgar (and which indeed does not succeed where the Workman is not an accomplished Designer, and has a competent talent in Painting likewise), was to be prostituted at so cheap a rate, as the more naked describing of it here would too soon have exposed it to."

Evelyn's work was published in 1662, and if it fell into the hands of the young and ingenious Sherwin a few years later, it is easy to imagine that the above paragraphs would kindle in him an intense desire to know and practise this art, and it is natural to suppose that, with some influence at court, through the Albemarle family, he would procure an introduction to the prince, and that the latter would feel pleasure in teaching him, and also, perhaps, in showing to him that first specimen of the art, engraved twenty-seven years before by the prince's own instructor, Von Siegen. That such information was diligently taken advantage of by the young artist was soon made apparent by the production of the prints of Charles and his Queen (Nos. 10 and 7), which Sherwin dedicates to his teacher, and acknowledges his obligations in the clearest terms—"vestræ Celsitudinis gratia et favore sibi divulgatum."

It is to be remarked that the date (1669) of this print is also that of the "Ars Pictoria" (see page 106), when the process was entirely made public.

Sherwin afterwards, probably in consequence of seeing the prints of Blooteling, adopted a smoother and more finished style of work, in which the series of the Kings and their Queens (Nos. 3, 8, 9, 13, 14, 15, 16) is engraved. It may be that a Charles II., corresponding with the others, was also produced, but no impression has been met with.

Laborde, who has so much elucidated the early history of mezzotinto, evidently studied closely the work of Evelyn, but does not appear to have known of the "1669" print by Sherwin, whom, however, he does state (p. 274) to appear to him to be one of the first engravers in that kind.

1. Elizabeth, Duchess of **Albemarle**.

H. L., in oval, directed slightly towards right, facing, and head inclining towards left, looking to front with languishing expression, hair in curls with lace veil over having long lappets, low dress, left hand to waist. H. ; W. ; O. D. H. $11\frac{3}{8}$; W. $9\frac{1}{2}$.

I. As described. Name of personage beneath. Brit : Mus.

II. With engraved border added round subject.

Eldest daughter and co-heir of Henry Cavendish, Lord Ogle (who succeeded his father as 2nd Duke of Newcastle, 1676); married, first, before his father's death, Christopher, 2nd Duke of Albemarle (see page 21), who had been born in 1653; and after his death, Ralph, 3rd Lord Montagu (who was created Earl of Montagu in 1689, and Duke of Montagu in 1705), whom she survived for many years, and died 28th August, 1738. There appears little doubt but that pride of her beauty, family, and wealth, affected her intellects, and it is said that Lord Montagu obtained her only by pretending to be an emperor; when he had succeeded, he is said to have kept her in confinement, but always had her served on the knee as a sovereign. Her portrait entirely corroborates this history.

2. George, Duke of **Albemarle**.

H. L., in oval frame on pedestal, directed to front, facing and looking towards left, armour, long hair, sash, plain collar. H. $15\frac{1}{8}$; W. $12\frac{1}{4}$; O. D. H. 11; W. $9\frac{3}{8}$. Under, on separate plate, H. $2\frac{3}{4}$:—

*If solid Clouds can stilleclipse the Ayre
That the Sun's darting Rays ne're shall appear,
Then Monck (valours great Architype) may die,
And fate give Laws to Immortalitie :
Heavens streaming lights, shall cease for to dispense
Into their lower Orb their Influence.
Before his fams (Triumphal Arch) shall shake,
Or's acts be buried in Læthæan Lake
Go, Tirant Death (Neronian Parricide)
Maugre thy hate, wee'll raise a Pyramide,
His virtues, there Embalm'd shall ne're decay,
Till the heavenly Galaxy doth melt away,
And Nature's disipated Atoms Come,
All thronging back vnto their ancient home,
Thy Brave Exploits (G George) bids Death retreat,
Among the starrs live thou, and there grow great,*

*The Grave destroys but Nature's earthy course,
Go feeble Death, so strong is virtues force,
To endless things, mortality must yield,
When Life rules ffate, Death victim quits the field.*

James Hoar Jun. Guil. Sherwin fe. eum Privil. Brit : Mus. Suth : Coll.

Born, 6th Dec., 1608 ; entered the army, and distinguished himself ; taken prisoner and kept in the Tower for years ; then took the Parliament side and rose to high position, but seems to have been somewhat distrusted by Cromwell, shortly after whose death he declared for Charles II., and was the principal author of the Restoration. He was created, in 1660, Duke of Albemarle, and died, 3rd Jan., 1669-70. He had married, in 1652, Ann Clarges, who had been his sempstress ; it is said that she afterwards received bribes from those desiring place, and that she was the only person of whom the general was afraid.

3. Anne of Denmark, Queen of James I.

H. L., in oval, directed and looking to front, spray in hair, ruff, necklace, jewelled dress. Under, *Anna Ang Sco Fran et Hiber Regina.* Sold by Wm Sherwin in little Brittain. H. 9 $\frac{1}{8}$; W. 7 $\frac{3}{8}$; O. D. H. 8 $\frac{3}{4}$.

Died, 1619.

4. Henry, Duke of Beaufort. KNELLER.

H. L., directed to right, looking to front, long wig, lace cravat, robes of Garter. Under, *The Duke of Beaufort G.K. pinckx, W. S. ex.* H. 9 $\frac{1}{8}$; Sub. 8 $\frac{1}{2}$; W. 7. Suth : Coll.

Succeeded his father, the celebrated author of the "Century of inventions," in 1667, as 3rd Marquess of Worcester ; created Duke of Beaufort, in 1682 ; exerted himself against the Duke of Monmouth, and refusing to take the oaths to William and Mary, lived in retirement until his death, which took place Jan. 21st, 1699, in his 74th year.

5. William Beveridge. FERRERS.

H. L., in oval, directed and facing slightly to left, looking to front, white hair, cap, bands, robes. Under, *William Beveridge D D. Ld. Bishop of St Asaph Ætatis Sue 71. B. Ferrers pinx. W Sherwin fe.* H. 8 ; Sub. 7 $\frac{1}{4}$; W. 6 ; O. D. H. 6 $\frac{3}{4}$; W. 5 $\frac{3}{4}$.

Born at Barrow, in Leicestershire, 1638 ; educated at Cambridge ; B.A., 1656 ; M.A., 1660 ; D.D., 1679 ; was early distinguished for

knowledge of oriental languages; entered the Church; vicar of Ealing; rector of St. Peter's, Cornhill, 1672; chaplain to William and Mary; in 1691, refused the see of Bath and Wells, because vacant only through the deprivation of Dr. Kenn; Bishop of St. Asaph, 1704. He died at Westminster Abbey cloisters, 5th March, 1707.

6. Adrian **Beverland.** MUYCK.

Short H. L., in oval ornamented frame, directed towards left, looking to front, long wig, lace cravat. Under, *Monfr Beverland JUAD Jugez du reste. Muyck pinx. W Sherwin fec.* H. 10 $\frac{3}{4}$; Sub. 9 $\frac{3}{4}$; W. 8 $\frac{3}{8}$; O. D. H. 8 $\frac{3}{4}$; W. 7 $\frac{1}{8}$. Brit: Mus.

The impression at Eton has "Palinck pinx." Query if another state.

See page 22.

7. **Catherine,** Queen of Charles II.

H. L., in oval frame supported on sill, directed and looking to front, long curls, jewels in hair, necklace; engraved in oval frame, *Catharina D: G: Magnæ Britannicæ Francæ et Hiberniæ Regina,* on sill to right, *Guil Sherwin fecit.* H. 17 $\frac{1}{2}$; W. 13 $\frac{3}{4}$; O. D. H. 14 $\frac{1}{4}$; W. 11 $\frac{3}{4}$. Brit: Mus. Suth: Coll.

The inscription plate described in No. 9, has been used for this print also, which is its companion.

8. **Id.**

H. L., in oval, directed and looking to front, facing slightly to right curl over left shoulder, loose dress, jewelled brooch. Under. *Catharina Ang Sco Fra et Hib Regina etct. Sold by Wm Sherwin in little Brittain.* H. 10; W. 7 $\frac{1}{8}$; O. D. H. 9; W. 7 $\frac{3}{8}$.

9. **Charles I.**

H. L., in oval, directed and looking towards left, long hair, lace collar. Under, *Carolus Imus D. G. Ang Sco Fra et Hib Rex. Sold by Wm Sherwin in little Brittain.* H. 10; W. 7 $\frac{1}{2}$; O. D. H. 8 $\frac{1}{2}$; W. 7 $\frac{1}{4}$. Eton Coll.

Not mentioned by Bromley.

10. **Charles II.**

H. L., in oval frame, supported on sill, directed to front, facing and looking towards right, large wig, lace cravat, collar of Garter,

badge on left shoulder, engraved on it, *HONI SOIT QVI* : engraved in oval frame, *Carolus Secundus D : G : Magnæ Britanniæ Francæ et Hiberniæ Rex*, on sill to right, *Guil Sherwin fecitt 1669*. H. $17\frac{1}{2}$; W. $13\frac{1}{2}$; O. D. H. $14\frac{1}{4}$; W. $11\frac{3}{4}$. Under, on separate plate, W. $13\frac{3}{4}$; H. $2\frac{3}{4}$, *Illustrissimo Domino ac Principi, Ruperto, Comiti Palatino de Rheno, Cumbriæ Duci, Winsoriæ Const : Honoratissimi Ordinis Periscelidis Equiti, Regiæ Majest. a Secretis Consilijs*.

Specimen hoc vestræ Celfitudinis gratia et favore sibi divulgatum, Servi Nomine licet indignus utcunq dignatus humillime Dedicat

Guil : Sherwin.

Brit : Mus. Suth : Coll.

11. Sir William Dawes.

H. L., in oval, directed to right, looking to front, wig, bands, robes. Under, *Honoratissimus Dominus ac Reverendus admodum in Christo Pater Gulielmus Daws Eques et Episcopus Cestrensf. W Sherwin fe.* H. $13\frac{5}{8}$; W. $9\frac{7}{8}$; O. D. H. $11\frac{3}{8}$. Suth : Coll.

Born, 1671; youngest son of Sir John Dawes, Bart.; educated at Oxford and Cambridge; inherited his father's title in consequence of the death of his elder brothers, but continued desirous of entering the Church; master of Catherine Hall, 1696; Bishop of Chester, 1707; Archbishop of York, 1713. He died, 30th April, 1724.

Noble, VOL. II., p. 76, states, without any apparent foundation, that this plate is altered from Vertue's portrait of James Sharp.

12. Charles, Lord Gerard.

H. L., in oval frame with raised edges, supported on plain entablature, directed to left, looking to front, long hair, slight mustache, lace cravat, armour with a kind of ribbing on left shoulder, scarf, at bottom, scraped, *Charles Lord Gerard*, to right, *W Sherwin fe.* H. $15\frac{1}{2}$; W. $12\frac{1}{4}$; O. D. H. $11\frac{1}{8}$; W. $9\frac{3}{8}$. Suth : Coll.

Not mentioned by Bromley or Granger.

Descended from the Geraldines, or Fitzgeralds of Ireland; distinguished himself on the Royalist side in the Civil War; created Baron Gerard of Brandon, 1645; Viscount Brandon and Earl of Macclesfield, 1679. He died, 7th Jan. 1693-4.

Sherwin had previously executed another print of this subject, engraved in the line manner, of which an impression is in Suth : Coll. Granger does mention this latter, and gives it the date of 1666, which Bromley, p. 170, places within brackets, as not being ascertained. Both prints are previous to 1679, when the title of the personage was changed.

13. Henrietta Maria, Queen of Charles I.

H. L., in oval, directed towards right, facing towards and looking to front, hair in short curls, earring, necklace, wide lace collar. Under, *Hennaretta Maria Ang Sco Fra et Hib Regina*. H. ; W. $7\frac{3}{8}$; O. D. H. $8\frac{1}{4}$; W. $7\frac{1}{8}$.

One known. Not mentioned by Bromley.

There may, probably, have existed a state with Sherwin's address as on No. 7; the peculiar lettering of inscription, which is precisely the same on both prints, and the style of the work leave no doubt that it is properly attributed to Sherwin.

14. James I.

Short H. L., in oval, directed slightly to right, looking to front, head uncovered, collar and George. Under, *Jacobus Imus D G Ang Sco Fra et Hib Rex*. *W Sherwin ex in Little Brittain*. H. 10; W. $7\frac{3}{8}$; O. D. H. $8\frac{5}{8}$. Suth: Coll.

15. James II.

H. L., in oval, directed and looking to front, long wig, lace cravat, armour, scarf. Under, *Jacobus II dus D G Ang Sco Fra et Hib Rex*. *W Sherwin ex*. H. $10\frac{1}{2}$; W $7\frac{3}{8}$; O. D. H. $8\frac{7}{8}$; W. $7\frac{1}{4}$.

Suth: Coll. Not mentioned by Bromley.

16. Mary, Queen of James II.

Ibbott Sale. Lot 145. "*Mary of Este Queen of England &c. Sold by W Sherwin in Little Brittain.*" Large 4to oval.

Not mentioned by Bromley.

17. Henry. Duke of Norfolk. RILEY.

H. L., in oval directed and looking towards front, long wig, lace cravat, armour, scarf. Under, *Henry Duke of Norfolk Earle Marshall of England 1687*. *I Riley pinxit*. *W Sherwin fec et ex*. H. $12\frac{5}{8}$; W. $9\frac{1}{2}$; O. D. H. $11\frac{3}{8}$. Suth: Coll.

See page 45.

18. Frederick, King of Prussia.

H. L., in oval frame with raised edges, supported on tablet, between and around a peculiar mottled ground, directed and looking towards front, wig, armour, lace cravat, cloak on right shoulder, on tablet to left, *W Sherwin fec*, in centre arms of double eagle, *Friedericus Dei Gratia Rex Borussiae Marggravius Brandenburgenses*

S R I Archicammerærius et Princeps Electer. Supremus Princeps Arausionensis Magdeburgi Cliviæ Julivæ Montium Stettini Pomeraniæ Cassubiorum atque Vandalorum, nec non in Silesia Crosnæ Dux Burg gravius Norimbergensis, Princeps Halberstadii Minde et Comini Comes Hohen Zolleræ Marcæ Ravensbergæ Lingæ Meursæ et Buræ, Marchio Vehræ et Flispingæ Dominus Bredæ Ravensteinii Lauenbargi et Butaviæ &c. Under, to right, *Sold by W Beckett at ye Back side of ye Royal Exchange.* H. $22\frac{1}{8}$; Sub. $21\frac{7}{8}$; W. $16\frac{1}{4}$; O. D. H. $14\frac{7}{8}$; W. $11\frac{7}{8}$. Suth: Coll.

See page 819.

19. Charles III. of Spain.

H. L., in oval, directed to left, looking to front, large wig, armour, order of the Golden Fleece, crown on cushion to left, round oval at top, *Carolus III Rex Hispaniæ 1703.* Under, *Carolus III ius Archidux Austriæ Natus Vienæ Octobris 1mo Anno Salutis MDCLXXXV Proclamatus Rex Hispaniæ 10 Septembris MDCCIII S N.* Done from an Original Painting Sent from Vienna to his Excellence Don Luiz da Cunha Embafsador from the King of Portugall to her Majesty of Great Brittain. W Sherwin fe. H. $13\frac{7}{8}$; Sub. $12\frac{1}{8}$; W. $9\frac{3}{4}$. Suth: Coll.

See page 819.

20. George Weld.

H. L., in oval frame, which is supported on tablet with arms in centre, scroll at top, panels at bottom, all except the portrait finely engraved in the line manner, directed towards right, facing towards and looking to front, large wig, folded cravat, armour; on tablet of pedestal to left, *W Sherwin fe.* Under, *Georg Weld of Willey in ye County of Salop Esq Deputy Lieutenant of the Tower of London in the 15th year of the Reigne of King Charles ye 2d.* H. $14\frac{7}{8}$; Sub. $13\frac{1}{2}$; W. $10\frac{3}{4}$; O. D H. $8\frac{1}{2}$; W. $7\frac{1}{8}$.

Brit: Mus. Suth: Coll.

Not mentioned by Bromley or Granger.

This family was from the same stock as the Welds of Lulworth, Co. Dorset.

JOHN SIMON was born in Normandy, in 1675. He is said to have been of an artist family, who belonged to the Protestant Church at Charenton, to have engraved in the line manner, and to have come

to England as a refugee. He settled in London, and devoted himself to mezzotinto engraving, his earliest plates being attributable to a little before the middle of Queen Anne's reign. Up to the latter end of it he appears to have published his own plates (which usually at this period have the address of Cross-lane, Long Acre), and then for some years to have worked for Cooper the printseller. After 1720, he issued prints from the Seven Stars in King-street, Covent Garden, and subsequently from the Golden Eagle, in Villiers-street, and from New-street, Covent Garden. He does not appear to have engraved after about 1742, and he died about 1755, his remaining plates, &c., being sold in Nov., 1761.

He seems generally to have disposed of his plates, some of which were published by, or in conjunction with, the Overtons, Bowles, and others, and several have the "excudit" of I. Smith. This appears to be, in most instances, the celebrated engraver (although Simon is said to have been his rival at one time, and to have superseded him with Kneller), but the addresses on No. 86, and on II. of No. 153, refer to another person, viz., Joseph Smith, printseller, in Exeter Exchange, and one of the publishers of "Dart's Westminster," in 1724.

Simon's style of work contrasts much with that of Smith, even when both have engraved similar plates. He did not aim so much at brilliancy of effect, and the grounding is less close, but his prints are original in manner, and truly artistic. He appears to have been duly esteemed in high quarters, from the number of royal and important personages whose portraits he has engraved.

Simon's plates are often altered, apparently by himself, without change in the inscription. These differences of states are, of course, not likely to be discovered, unless the varied prints are compared with each other.

1. Joseph **Addison**. DAHL.

Full H. L., sitting, directed towards right, facing towards and looking to front, wig, open coat within which left hand is placed, right hand holding pen over letter on table before him, on which also lie an inkstand and a letter addressed to the personage, curtain to right. Under, *The Rt Honble Joseph Addison*.

*Unrival'd, and Unmatch'd, shall be his Fame,
and his own Laurels Shade his envy'd Name.*

M Dahl pinx 1719. J. Simon fecit. cum privilegio Regis Sold by E Cooper at the 3 Pidgeons in Bedford Street. H. 13 $\frac{3}{4}$; Sub. 12 $\frac{3}{4}$; W. 9 $\frac{3}{4}$. Brit: Mus.

Born 1st May, 1672; educated at Oxford; wrote poetry, and travelled on the continent; secretary to the Marquess of Wharton, when Lord Lieutenant of Ireland; contributed to the *Tatler* and *Spectator*; in 1713, his tragedy of *Cato* was performed. In 1716, he married the Countess Dowager of Warwick, and became secretary-of-state the following year, but resigned in 1718. He died at Holland House, 17th June, 1719.

2. Joseph Addison. KNELLER.

Full H. L., standing, directed slightly to left, looking to front, wig, coat open to waist, left hand on block to right, trees in distance to left. Under, *Mr Addison. G. Kneller S. R. et Brit Eques Aur pinx. I Simon fec. Sold by I Tonson in the Strand. H. 13 $\frac{7}{8}$; Sub. 12 $\frac{3}{4}$; W. 10.*

I. As described.

II. Reworked, inscription erased, instead, *The Rt. Honble Joseph Addison Esq one of his Majesty's Secretary's of State. G Kneller S. R. Imp: et Mag. Brit. Barot pinx. Sold by J Smith at ye Lyon & Crown in Russell Street Covent Garden.*

III. Modern, issued by Boydell.

3. Id.

ID.

Similar to foregoing, but with many slight differences. Under, *The Rt Honble Joseph Addison Esqr one of his Majesty's Secretary's of State. G. Kneller S. R. Imp et Mag: Brit: Bart pinxit. I Simon fecit et excudit. H. 13 $\frac{3}{4}$; Sub. 12 $\frac{1}{2}$; W. 9 $\frac{7}{8}$.*

4. The Eight Aldermen.

Two prints, each H. 13 $\frac{7}{8}$; Sub. 13; W. 9 $\frac{7}{8}$; with four oval portraits, O. D. H. 6 $\frac{1}{4}$; W. 4 $\frac{3}{8}$; each with wigs, robes, and name on scroll at bottom—

Mertins, Garrard, Brocas, Parsons.

Between ovals at top, MAGNA CHARTA, in centre mitre, at bottom, arms, scrolls inscribed, *Rt Hon Sr Geo: Mertins Knt Lord Mayor. Sr Samuel Garrard Knt. Richard Brocas Esqr. Humphrey Parsons Esqr. Under, The Effigies of the Eight Worthy Aldermen of the City of London who upon all Occasions have strenuously Exerted Themselves in Defence of the Ancient Rights and Priviledges of their Fellow Citizens. J. Simon Fecit. Sold by Phil Overton at ye Golden Buck near St Dunstons Church Fleet Street 1725.*

Child, Levett, Barber, Williams.

Between ovals at top, LIBER LEGUM, in centre crown, at bottom arms, scrolls inscribed, *Francis Child Esqr. Richard Levett Esqr. John Barber Esqr. Sr John Williams Knt.* Under,

*These Patriot Chiefs wth Pride Augusta! view,
Who to thy ancient Laws stood Boldly true :
Their pious Zeal, with gratefull Praise confests.
And weep They'd ev'ry Merit but Succesfs.
Let thy Ungratefull Sons conspire thy Doom,
These Names shall flourish & enrich thy Tomb ;
Such Honours shall They reap from such a Cause,
Thy Foes shall wish, too late, the same applause.*

ƒ *Simon fecit. Sold by Phil: Overton at the Golden Buck in Fleet Street London. Suth: Coll.*

These prints, like others of the kind, have generally been cut up in separate portraits, and divided to suit some fancy classification.

Aldermen, twenty-six in number, were appointed in London, in 1242 ; chosen for life, instead of annually, 1394. The mode of election was altered and the present one established by 11th George I., 1725. To this event, no doubt, these prints refer.

5. Princess **Amelia.** MAINGO.

H. L., directed slightly to right, facing and looking downwards towards left, hair brushed back and dressed with flowers, low dress, short sleeves, right hand holding fruit, left basket of flowers, trees in background, vase to right. Under, *Her Highness Princes Amelia Sophia Elenora ; Second Daughter to his Majesty King George II.* Maingo pinx 1720. ƒ *Simon fec et ex.* H. 13 $\frac{5}{8}$; Sub. 12 $\frac{3}{8}$; W. 9 $\frac{1}{8}$.

Companion to No. 32.

See page 302.

6. **Id.** MERCIER.

W. L., standing, directed and facing slightly to left, looking to front, hair dressed with pearls, full dress, jewelled and brocaded, robe from shoulders, right elbow on carved table to left on which lies a coronet on a cushion, hand to bosom, left hand hanging beside her, pillars in background to left, balustrade and trees to right. Under, *Her Royal Highness the Princess Amelia &c. Ph: Mercier Pictor Principis pinxit An 1728. ƒ Simon fec. et excud.* H. 18 $\frac{3}{4}$; Sub. 17 $\frac{3}{4}$; W. 12 $\frac{1}{8}$.

I. As described.

II. Plate cut $\frac{3}{4}$ at top, $4\frac{1}{2}$ at bottom, $1\frac{1}{2}$ on left, 1 on right side, subject erased at bottom $1\frac{3}{8}$, on space, *Done from the Original Painting of Mr Phil, Mercier Principal Painter to his Royal Highness the Prince of Wales which Her Majesty Presented to the Right Honble the Earl of Grantham. I Simon fecit et Excu.*

III. At bottom, *Sold by H Overton at the White Horse without Newgate.*

Companion to Nos. 13, 33, and 64.

7. Princess **Amelia.** MERCIER.

H. L., similar to foregoing, on larger scale and in reverse direction, curls on shoulders, no coronet. Under, *Her Royal Highness the Princess Amelia &c. J Simon fecit et excudit 1730. H. $13\frac{3}{4}$; Sub. $12\frac{5}{8}$; W. $9\frac{3}{4}$.*

Companion to Nos. 14, 34, and 65.

8. **Id.** ID.

H. L., in oval frame, directed towards left, looking to front, jewel at bosom, coronet on table to left. Under, *P. Mercier Serenissimi Walliæ Principis Pictor & Bibliothecarius pinx. I Simon fec. Her Royal Highness the Princess Amelia &c. Sold by I Simon at the Golden Eagle in Villiers Street York Buildgs. H 14; Sub. $12\frac{1}{8}$; W. $9\frac{5}{8}$.*

I. As described.

II. Titles of painter, "Serenissimi——pinx" erased.

Bromley, p. 322, appears to have known of only the W. L. of the foregoing.

9. Queen **Anne.**

Short H. L., in oval, directed towards left, looking towards front, collar and George, right hand to breast. Under, *Serenissima Anna Dei Gr. Mag. Brit. Fran: et Hib: Regina &c. Inaug XXIIIo Die Apr Ano 1702 Edm Lilly pinxit. Cum Privilegio Regina. I Simon fecit Sold by E Cooper at 3 Pidgeons in Bedford street. H. $13\frac{3}{4}$; W. 10; O. D. H. $11\frac{3}{8}$; W. $9\frac{3}{4}$.*

I. As described. Suth: Coll.

II. Subject altered, directed to right, necklace, and generally reworked, painter's name and privilege erased; instead, *Done after the last large Picture in Enamill for his Royal Highness by Mr Charles Boit. Suth: Coll.*

Bromley, p. 204, does not mention this second state.

10. Queen Anne KNELLER.

H. L., in oval, profile directed to right, crown on head, hair over left shoulder, robes. Under, *Serenissima et Potentissima Anna D Gr Mag Brit Franciæ et Hiberniæ Regina &c. Inaugurata XXIIIo die Aprilis Anno 1702. Done from ye Original Picture by wch all the Medals & Coin has been & are now Made. G Kneller S R et Angl Eques Aur pinx. I Simon fec. Sold by I Simon against Crofs Lane in Long Acre. H. 13½; Sub. 12; W. 9½.*

Suth. Coll.

11. Id.

ID.

H. L., directed and looking towards front, facing slightly to left, crown, robes, necklace, collar and George, right hand holding sceptre. Under, *Serenissima et Potentissima Anna D. G. Angl. Scot. Fran : & Hib : Regina*

*In her a Solomon we see,
Abstracted from Idolatry,
Chast was her Life and pure her Pray'r,
Her People's good her only care.*

Nat Feb : 6th 1664-5. Obt Aug : 1st 1714. G Kneller S R Imp Angl Eques Pinx. I Simon Fect et Ex. (address stopt out). H. 14; Sub. 12½; W. 9½.

I. As described.

II. Address, *Sold by Tho : Taylor at ye Golden Lyon in Fleet Street.* Suth : Coll.

III. Altered to an oval, address erased. Suth : Coll.

Bromley, p. 203, mentions only one of these crowned portraits.

12. Princess Anne. ID.

T. Q. L., standing, directed towards right, facing and looking to front, wreath in hands, similar in same direction to print by J. Smith. Under, *Her Highness Princess Ann, Eldest Daughter to his Royal Highness George Prince of Wales. G. Kneller Baronet pinx 1719. J. Simon fec 1720. Sold by J Simon at ye Seven Stars in King Street Covent Garden. H. 13¾; Sub. 12½; W. 9¾.*

One known. Not mentioned by Bromley.

See page 303.

13. Id.

MERCIER.

W. L., standing, directed towards right, facing towards and look-

ing to front, full brocaded dress, robe, hair dressed with pearls, right hand to waist, left on coronet on cushion on table to right, pillars and arch in background, curtain to right. Under, *The Princess Royal. Ph. Mercier Pictor Principis pinxit Au : 1728. J Simon fec. et excud.* H. $18\frac{3}{4}$; Sub. $17\frac{7}{8}$; W. 12.

I. As described.

II. Plate cut $\frac{3}{4}$ at top, $4\frac{1}{2}$ at bottom, $1\frac{1}{4}$ on each side, subject erased at bottom H. $1\frac{3}{8}$, on space, *Her Royal Highness Princess Ann. Done from the Original Painting of Mr Phil. Mercier Principal Painter to his Royal Highness the Prince of Wales which Her Majesty Presented to the Right Honble the Earl of Grantham. I Simon fecit. et Exc.*

III. At bottom, *Sold by H Overton at the White Horse without Newgate.*

IV. Retouched, face altered, inscription erased; instead, *Her most Excellent Majesty Charlotte by the Grace of God Queen of Great Britain France & Ireland &c. &c. &c. Printed for & Sold by H Overton at the White Horse without Newgate. London.*

Companion to Nos. 6, 33, and 64.

14. Princess **Anne**. MERCIER.

H. L., similar to foregoing, on larger scale, in same direction, robe over left shoulder, left arm not seen. Under, *The Princess Royal. J Simon fe. et excudit.* H. 14; Sub. $12\frac{5}{8}$; W. $9\frac{7}{8}$.

Companion to Nos. 7, 34, and 65.

Bromley, p. 253, mentions one in oval frame, hair with pearls. Query if an after-state of this?

15. **Id.**

ID.

T. Q. L., standing, directed slightly to right, looking to front, three-cornered hat, close riding-dress, right hand on hip, left elbow on bank, small spaniel under hand, fountain to right, trees in background, buildings and two figures on horseback in distance to left. Under, *The Princess Royal. Phil. Mercier Pictor principis pinxit. I Simon fec. excud.* H. $13\frac{3}{4}$; Sub. $12\frac{1}{2}$; W. $9\frac{7}{8}$.

I. As described. Brit: Mus.

II. "The Princess Royal" altered to *Her Royal Highness Princess Ann* "ctor principis pinxit" erased.

16. John, Duke of **Argyll**. AIKMAN.

T. Q. L., standing, directed slightly to left, looking to front, facing

slightly to right, wig, breastplate, sash, star on coat, right hand on hip, left on baton resting on bank before him, cavalry skirmish in distance to right. Under, *John Campbell Duke of Argyll & Greenwich &c. Hereditary Justice General of the Shire of Argyll, the Western Islands &c. Hereditary Lord Lieutenant, & High Sheriff of the said Shire, Hereditary Great Master of the Household in Scotland, Colonel of His Majesty's own Royal Regiment of Horse Guards, Governour of Portsmouth, General of the Foot, Master General of the Ordnance, One of his Majesty's most Honourable Privy Council, and Knight of the most noble order of the Garter. W Aikman Pinx. I Simon fecit.* H. 13 $\frac{1}{8}$; Sub. 12 $\frac{1}{4}$; W 9 $\frac{7}{8}$. Suth: Coll.

See page 304.

17. Id.

DAHL.

H. L., in oval, directed and looking to front, facing slightly to right, long wig, lace cravat, robes, collar and George. Under, in centre arms, motto of the Garter, and VIX EA NOSTRA VOCO. *John Duke of Argyll Earle of Greenwich Marquis of Kintyre & Lorne, Earle of Campbell & Cowell, Viscount Lochow & Glen Ilay, Baron of Chatham, Inverrary, Mull Movern and Ferry, Hereditary Justice Generall of the shire of Argyll the Islands &c: Hereditary Lord Livtenant & High sherif of ye said Shire, Hereditary Great Master of the Houfehold in Scotland, One of His Majesties Most Honble privy Council Generall of ye Foot Generall & Commander in Cheif of his Majties forces in North Britain Governour of ye Iland of Minorca, Groom of ye Stole to his Royall Highnes ye Prince of Wales & Knight of the Most Noble order of the Garter. M. Dahll pinx. I Simon fecit. I Smith Excudit.* H. 13 $\frac{1}{4}$; Sub. 11 $\frac{1}{8}$; W. 10 $\frac{1}{8}$; O. D. W. 9 $\frac{1}{8}$.

I. Before arms and inscription. Suth: Coll.

II. As described. Suth: Coll.

18. Attilius Ariosti. SEEMAN.

T. Q. L., sitting, directed slightly to left, facing and looking towards right, wig, collar open, loose gown, right elbow on harpsichord to left, hand to cheek, left hand on violin which, with bow, music, and inkstand lie on the harpsichord, book-shelves in background to right. Under, *Attilius Ariosti Bononiensis. E. Seeman Junr pinx: I. Simon fecit 1719.* H. 14; Sub. 12 $\frac{1}{8}$; W. 10.

Born at Bologna, about 1660; entered the Dominican Order, but obtained a dispensation from the Pope on the development of his musical talents. He composed several operas, visited Vienna and

Berlin, and appeared in London, June 2nd, 1716, where he performed on the "viol d'amour" at the opera-house before George I. He then appears to have left England, but returned in 1721, when he joined the Royal Academy of Music, and his name is mentioned with those of Handel and Bononcini. He returned to Italy about 1728. Burney praises his opera of *Vespasian*, produced in London, in 1724.

19. Francis **Atterbury**. KNELLER.

H. L., directed towards right, facing towards and looking to front, wig, bands, episcopal robes. Under, *The Right Reverend Father in God, Francis Lord Bishop of Rochester and Dean of Westminster. G Kneller S, R Imp & Mag, Brit. Barts pinx 1718. I Simon fec et ex.* H. $13\frac{7}{8}$; Sub. $12\frac{1}{8}$; W. $9\frac{7}{8}$.

Brit Mus. Suth: Coll.

See page 268.

Although not quite certain, it is very likely that this plate was altered to the portrait of Launcelot Blackbourne, under "Engraver not ascertained."

20. Princess **Augusta**.

H. L., in oval frame, directed towards right, facing towards and looking to front, pearls in hair, earring, curl on left shoulder, jewelled bodice, coronet on cushion to right. Under, *I Simon delin. & fecit. Her Royal Highfs Augusta Princess of Wales.* H. $13\frac{3}{4}$; Sub. $12\frac{3}{8}$; W. $9\frac{3}{4}$; O. D. H. $11\frac{1}{2}$.

I. As described.

II. Dress altered to black, left arm introduced instead of coronet to right.

III. Plate reworked, oval made 1 smaller each way, inscription erased; instead, *T Hudson pinxt 1761. R Purcell fecit Her Royal Highness Augusta Princess Dowager of Wales*

See page 125.

21. Thomas **Baker**. BRIDGES.

H. L., in oval, directed slightly to left, facing towards and looking to front, wig, bands, black gown. Under, *The Reverend Mr Thomas Baker, S. T. B. Late Fellow of St John's Colledge, in Cambridge. Cars Bridges pinxit memoriter. I Simon fec. Printed & Sold by Thos Bakewell in Fleet Street.* H. 14; Sub. $12\frac{1}{8}$; W. $9\frac{1}{8}$.

I. Before any inscription.

II. As described.

1733)

Born at Crook, Co. Durham, 14th Sept., 1656; educated at Durham and Cambridge; fellow, 1680; entered the Church and became chaplain to Bishop Crew, but incurred his displeasure by refusing to read King James's declaration, and retired to his fellowship in 1690, of which, in 1717, he was dispossessed. He died at the college, 2nd July, 1740. He was respected by all for his unbiassed integrity, and distinguished as an antiquary and collector, also as author of several works. His MS. "History of the University," is in the Harleian Collection. His habitual shyness caused him to object to sitting for his portrait, but Bridges' likeness was considered to have been accurate. *(but not by the sister)*

23. Ralph **Battell**. DAHL.

H. L., in oval, directed towards left, facing towards and looking to front, own long hair, bands, black gown. Under, *Radulphus Battell, S. T. P. Sacelli Regalis Sub-decanus, Serenifs, Regiæ Matris Sub-eleemosynarius, Canonicus Wigorn. M. Dahl, Pinxit J. Simon fecit. Cum Privil. Reg. E Cooper exc.* H. 13 $\frac{3}{4}$; Sub. 11 $\frac{3}{4}$; W. 10; O. D. W. 9 $\frac{3}{4}$.

I. Before any inscription, or rework of ground in panels.

II. As described.

III. "E Cooper exc" erased; instead, *Printed & Sold by Tho : Bakewell next ye Horn Tavern in Fleet Street.*

Born, according to Noble, 11th April. 1649; rector of St. Peter's, Canterbury, where he appears to have chiefly resided; prebendary of Worcester, 1685. He died, 29th March, 1712, and was buried at All Saints, Hertford. He was a skilful musician, and published volumes of sermons.

Bromley, p. 218, mentions William Beveridge (see page 1056) as by Simon, after Richardson, in which he is followed by Noble, VOL. II., p. 91. This is, however, clearly a mistake for the print of William Fleetwood, No. 59, and no portrait of Beveridge was engraved by Simon.

23. Sir John **Blunt**.

H. L., in oval frame, directed towards left, facing towards and looking to front, long wig, falling cravat, plain coat open. Under, *Sr John Blunt Bt. one of the Directors of the South Sea Company. J. Simon fecit.* H. 14; Sub. 12; W. 10; O. D. H. 11 $\frac{3}{8}$; W. 9 $\frac{3}{8}$.

Three known.

The South Sea Company was incorporated in 1711, and took upon themselves a government debt of ten millions, obtaining a monopoly

of the South Sea trade, which, however, was not profitable. In Jan., 1720, the House of Commons received with great favour a proposal, of which Blunt was the inventor, from the Company, to take upon themselves the National debt, then amounting to thirty-one millions; and a Bill was passed accordingly; Walpole, almost alone, denouncing the absurdity of the measure. Blunt, the chairman, and the other directors, assisted by persons high in government office, but, most of all, assisted by the extraordinary infatuation of the public, then manipulated the affairs of the company for their own purposes. The stock, which stood at 130 at the commencement of the year, rose, by the end of May, to 550, two millions additional having been issued at premiums of 200 and 300 per cent.; it then, within a week, rose to 890, and fell back to 640, but was ultimately forced to 1,000, when it becoming known that Blunt, who had been created a baronet on 17th June, and others had sold out, there ensued a continuous fall, causing ruin to thousands, and before the end of the year the stock was at 150. Subsequently, nine millions of stock were engrafted into the Bank of England and the same into the East India Company. Aislabic, Chancellor of the Exchequer, was expelled the House and imprisoned in the Tower; the Earl of Sunderland, Duchess of Kendal, Secretary Craggs, and Charles Stanhope, Secretary to the Treasury, were proved to have received fictitious stock: but Sunderland and Stanhope were acquitted by narrow majorities. Over two millions was recovered from the properties of the directors, and with other assets, amounting in all to one-third per cent., divided amongst the proprietors and subscribers. The greed of gain in human nature is such that similar bubbles have frequently since occurred, and, no doubt, will again happen; but never, it is hoped, one in which members of the Government of England were so scandalously involved.

Sir John Blunt died 5th Jan., 1732, leaving a large family.

Bromley, p. 257, mentions Viscount Bolingbroke, by Simon, after Murray; but query if this be not the print attributed to G. White?

24. Eleanor **Bowes**.

T. Q. L., sitting, directed slightly to right, facing slightly to left, looking to front, hair falling behind back, low dress, scarf, right hand on lap, left on book on table to right, on which is an upright book open, lettered, *Geor : Lib IV Qualis* — *querens*, bird singing on branch of tree, landscape in distance to right. Under, *Mrs Bowes Daughter To the Honble Thomas Verney*.

*Like Philomel, in Soft melodious Strains,
 Orpheus, in Virgil's Verse, and Thine, complains,
 O! could They meet, for Thee their Song They'd raise,
 Virgil would sound his fair Translator's Praise;
 And Orpheus mourn her Dead, with Philomel's sweet Lay }
 For could the Learn'd, Wise, Witty, Good, and Young,
 All Beauty's Powr's, in thee be justly sung :
 Virgil's and Orpheus' Genius must combine ;
 Sweet Philomel her warbling Numbers join :
 And All admire, and weep, in deathless Notes, like Thine. }*

Ob 14 die Decemb. 1724, Ætat 14. I Simon fec. J. Smith ex. H. 14; Sub. 12½; W. 9¾.

According to Collins, Thomas Verney eldest son of George, 4th Lord Willoughby de Broke, married Eleanor, youngest daughter of Thomas, Lord Leigh, and died of smallpox, in May, 1710; after his death his daughter was born, who was named Eleanor (Bromley names her Elizabeth, and Noble gives her the one name in one part, and the other name in another part of the same paragraph); and who afterwards married George Bowes, Esq., but died without issue. Bromley, p. 253, calls her husband "Geo., Bp. of Durham," instead of Geo. Bowes of Streatham, in the bishopric of Durham; and Noble states that she died 14th Dec., 1742, aged 31. The first mistake arose from too contracted writing; the second from careless transposition of 1724 to 1742.

This lady and No. 26 are instances of the very early marriages usual at this period.

25. William Frederick, Margrave of **Brandenburg**. FEUERLEIN.

H. L., in oval, directed towards right, facing towards and looking to front, long wig, lace cravat, armour, sash, ermine cloak over left shoulder. Under, *His Most Serene Highness William Frederick Margrave of Brandenburg Anspach Only Brother to Her Royal Highness the Princess of Wales. Feuerlein pinx J. Simon fecit. cum privilegio Regis Sold by E Cooper at ye 3 pigeons in Bedford Street. H. 13¾; W. 10½; O. D. H. 11¾; W. 9¾.*

I. As described.

II. Wig altered and shortened, sash removed, and robe enlarged, inscription erased; instead, *His most Serene Highness Prince Charles of Lorrain.*

The eldest sister of this personage was married, in 1705, to George

Augustus, grandson of the Princess Sophia, who afterwards became Prince of Wales, and ascended the throne as George II.

26. Elizabeth, Countess of **Bridgewater.** DAHL.

H. L., in oval, directed slightly to left, facing and looking downwards towards right, hair falling over right shoulder, low dress, robe at back. Under, *The Rt Honble the Countess of Bridgewater. M. Dahl pinx. I. Simon fecit. cum privilegio Reg. Sold by E Cooper at the 3 Pigeons in Bedford Street.* H. 13 $\frac{5}{8}$; Sub. 11 $\frac{7}{8}$; W. 9 $\frac{7}{8}$; O. D. H. 11 $\frac{3}{4}$; W. 9 $\frac{5}{8}$.

I. As described.

II. Heavily reworked, altering hair, features, and dress, address erased; instead, *Printed & Sold by Phil. Overton, near St Dunstan's Church Fleet Street.*

III. "cum privilegio Reg" erased, "Phil Overton near St Dunstons Church F" altered to *Robt Sayer at the Golden Buck in F*

Third daughter of John Churchill, afterwards created Duke of Marlborough; married Scroop Egerton, 4th Earl of Bridgewater, who was created Duke in 1720. She died in her twenty-sixth year, 22nd March, 1714-15, leaving a son of ten years old (who afterwards died) and a daughter. She was the loveliest of the four sisters, all of whom possessed great beauty, and she was deeply admired by Pope, who wrote of "An angel's sweetness, or Bridgewater's eyes," and on her death burned all the drawings he had made of her.

The reworking of this plate quite destroyed the charming expression and softness of the eyes, so finely rendered in the first state.

27. Thomas **Britton.** WOLLASTON.

H. L., directed towards right, facing towards and looking to front, coal-heaver's hat and frock, right hand across breast holding coal-box. Under, *Thomas Britton the famous Musfical Smal-coal Man*

*Tho mean thy Rank, yet in thy humble Cell
Did gentle Peace & Arts unpurchas'd dwell;
Well pleas'd Apollo thither led his Train,
And Musick warbled in her Sweetest Strain:
Cyllenius so, as Fables tell and Jove
Came willing Guests to poor Philemons Grove;
Let uselefs Pomp behold, and blush to find
So low a Station, such a liberal Mind.*

J. Woollaston Pinx. Printed & Sold by Phil: Overton near St

Dunston's Church Fleet Street & by J. Simon agt Crofs Lane in Long Acre. H. 13 $\frac{7}{8}$; Sub. 12 $\frac{1}{8}$; W. 9 $\frac{7}{8}$. Brit: Mus.

See page 736.

28. Josiah Burchett. MAUBERT.

H. L., in oval, directed towards right, looking to front, facing slightly to left, wig, lace cravat, velvet coat buttoned at waist showing embroidered vest. Under, *I Maubert pinx I Simon fec & ex. The Honble Josiah Burchett Esqr Secretary of the Admiralty of Great Britain.* H. 13 $\frac{3}{4}$; Sub. 12; W. 9 $\frac{3}{4}$; O. D. H. 11 $\frac{7}{8}$.

M. P. for Sandwich, 1705-32; Secretary of the Admiralty, 1695-1742. He was the author of "Naval Histories," and other works, and died, 2nd Oct., 1746.

Richard Boyle, Earl of Burlington, is mentioned by Bromley, p. 257. See J. Smith, No. 53.

29. William, Earl Cadogan. LAGUERRE.

Full H. L., standing, directed slightly to left, facing and looking towards right, long wig and cravat, armour, order of St. Andrew hung from neck, right hand holding truncheon, left on hip, battle in distance to left. Under, *The Right Honourable William Earl Cadogan Lieutenant General of His Majesty's Forces &c.*

Pro Patria Constans, Generosus, Fidus amicis

Invictus bello : Gallia tota timet.

Si Laurum Cæleste Decus, si Sydera quæras

Hujusc Eximij, Sint tua facta Viri.

L. Laguerre pinx: I Simon fecit & ex : H. 14 $\frac{1}{8}$; Sub. 12 $\frac{3}{8}$; W. 10.

Son of Henry Cadogan, counsellor-at-law, who died in 1714, and was buried at Christ Church, Dublin; grandson of William Cadogan who was of Welsh descent, and went to Ireland with Strafford, and was Governor of Trim, where he was buried; entered the army; distinguished himself under King William, both in Ireland and Flanders, and became one of the most eminent of Marlborough's generals; M. P. for Woodstock, 1705; invested with the Order of St. Andrew, and created Lord Cadogan, 1716; and earl, 1718; ambassador at the Hague; succeeded Marlborough as commander-in-chief, 1722. He died 17th July, 1726, and was buried in Westminster Abbey.

30. John, Earl of Carbery. KNELLER.

Full H. L., sitting, directed towards right, facing towards and looking to front, long wig and cravat, robe, right hand on arm of chair.

Under, *The Rt Honble John Ld Vaughan, Earl of Carbery; Baron of Emlin & Malingar. G. Kneller S. R. Imp. et Angl Eques Aur. pinxit. I Simon fecit. Sold by I. Simon, against Crofs Lane in Long Acre. H. 14 $\frac{1}{8}$; Sub. 12 $\frac{7}{8}$; W. 10 $\frac{1}{4}$.*

Succeeded his father as 3rd Earl of Carberry, in the peerage of Ireland, and 2nd Lord Vaughan, in that of England; was for some time Governor of Jamaica. He died, 16th Jan., 1712-13, aged 73, leaving an only child, Anne, who was married to Charles Paulet, afterwards Duke of Bolton, but the marriage was an unhappy one, and the duke connected himself with Lavinia Fenton, whom he married on the death of his first duchess.

31. James, Earl of **Carnarvon**. DAHL.

H. L., in oval frame, directed slightly to right, facing slightly to left, looking to front, long wig, lace cravat, robes, left hand on breast. Under, *The Right Honble James Earl of Carnarvon, Viscount Chandos of Wilton in Herefordshire Lord Chandos of Sudley in Gloucestershire & Governor of ye Turkey Company. M Dahl pinx I Simon fecit. I Smith ex. H. 14; Sub. 12 $\frac{1}{8}$; W. 9 $\frac{7}{8}$.*

I. As described. Eton Coll.

II. Inscription, except artists' names, erased; instead, in centre arms, motto, MAINTEN LE DROIT, *The most High & Puissant Prince James Bruges Duke of Chandos, Marquis & Earl of Carnarvon, Viscount Chandos of Wilton in Herefordshire, Baron Chandos of Sudley Castle in Gloucestershire, Lord Lieutenant, and Custos Rotulorum of the Counties of Hereford and Radnor, High Steward of the City of Hereford, Corporation of Leominster, & of Cantemelenis, in the County of Radnor, Governor of ye Turkey Company, & one of his Majesty's most Honourable privy Council, 1722. Sold by I Smith in Exeter Exchange in ye Strand.*

Born, 1673; succeeded his father as 9th Baron Chandos, 1714; in same year created Earl of Carnarvon; in 1719, Duke of Chandos, &c. From his munificence he was usually called "The Princely Chandos," and expended vast sums upon his seat, Cannons, in Middlesex, which came to him in right of his first wife, and where he died, 9th August, 1744.

32. Princess **Caroline**. MAINGO.

T. Q. L., reclining on right elbow, directed and facing slightly to right, looking to front, jewels in hair, low dress, hands holding wreath of flowers and fruit, trees in distance to right. Under, *Her Highness*

Princes Carolina Elizabeth Third Daughter to his Majesty King George the Second. Maingo pinx 1720 I Simon fecit & ex. H. 13½; Sub. 12; W. 9¾.

Companion to No. 5.

See page 324.

33. Princess **Caroline.** MERCIER.

W. L., standing, directed very slightly to left, facing and looking to front, pearls in hair, full brocaded dress, robe, which is touched by left hand hanging beside her, to left coronet on cushion on pedestal, pillars and arch in background, trees in distance to left. Under, *Her Royal Highness the Princess Carolina &c. Ph: Mercier Pic-tor Principis pinx. 1728 I. Simon fecit et excud. H. 18¾; Sub. 17½; W. 12.*

I. As described.

II. Plate cut $\frac{3}{4}$ at top, $4\frac{1}{4}$ at bottom, $1\frac{1}{4}$ at sides, retouched, curtain added to right, subject erased at bottom H. $1\frac{1}{4}$, on space, *Her Highness Princess Carolina. Done from the Original Painting of Mr Phil: Mercier Principal Painter to his Royal Highness the Prince of Wales which Her Majesty Presented to the Right Honble the Earl of Grantham. I. Simon fecit et Excu.*

III. At bottom, *Sold by H Overton at the White Horse without Newgate.*

IV. Plate altered, professing to be a portrait of Miss Fenton (see page 348), hands holding paper inscribed,

*Oh, Ponder well be not severe
To save a wretched wife
For on the rope that hangs my Dear,
Depends poor Pollys life*

inscription erased; instead, *Polly Peachum*

*When on the Stage you Act the Moving Part,
My Ears and Eyes Conspire to rack my Heart,
Sooth'd with thy Trilling Notes & Warbling Flights,
The Patriot and the Pensioner Unites.
Ev'n thy own Sex thy Shining Charms Extol
And Young and Old Acknowledge pretty Poll.*

Brit: Mus

Companion to Nos. 6, 13, and 64.

34. **Id.** ID.

H. L., similar to foregoing, on larger scale, in reverse direction, robe on left shoulder, right hand to bodice, coronet on cushion to

right. Under, *Her Royal Highness the Princess Carolina I. Simon Excudit.* H. $13\frac{3}{4}$; Sub. $12\frac{5}{8}$; W. $9\frac{7}{8}$.

I. As described.

II. Altered, robe in right hand, oval frame round subject. O. D. H. $11\frac{1}{2}$.

Companion to Nos. 7, 14, 65.

35. Frances, Lady **Carteret.** D'AGAR.

T. Q. L., sitting, directed slightly to left, facing towards and looking to front, hair falling over right shoulder, low dress, right elbow on bank to left, cheek leaning against hand, left hand on lap holding book, trees in distance to right. Under, *Dagar Pinx. J. Simon Fecit. The Right Honourable the Lady Carteret Sold by John Bowles at the Black Horse in Cornhill.* H. 14; Sub. $12\frac{3}{4}$; W. $9\frac{7}{8}$.

I. As described.

II. Reworked, "at the Black Horse in Cornhill" erased; instead, *and Son at the Black Horse in Cornhill.*

Daughter of Sir Robert Worsley, Bart.; married, 1710, John, Lord Carteret, who became Earl Granville, in 1744. She died at Hanover, 10th June, 1743, and therefore never became Countess of Granville, as stated by Bromley, p. 306.

36. Charles I. VANDYCK.

H. L., directed slightly to right, facing towards and looking to front, long hair, mustache and peaked beard, wide collar, robes and George. Under, *Carolus Imus D. G. Ang: Sco: Fra: et Hib: Rex. A Van Dyke Eques Pinx. J. Simon fec.* H. $13\frac{7}{8}$; Sub. $12\frac{1}{4}$; W. 10. Suth: Coll.

37. Id.

ID.

H. L., in oval, nearly similar to foregoing, in reverse direction. Under, *Charles the 1st King of Engl. Scotl. Fran. & Ireland the Royal Martyr. Sr Antone Van Dyck Pinx. I Simon fec. E Cooper ex. Cum Privilegio Re. Sold by E. Cooper at the 3 Pidgeons in Bedford Street.* H. $13\frac{3}{4}$; W. 10; O. D. H. $11\frac{7}{8}$; W. $9\frac{5}{8}$.

I. As described. Suth: Coll.

II. After address, *& Henery Overton at ye White horse without Newgate.* Suth: Coll.

III. Address erased; instead, *Sold by H Overton & I Hool at the White Horse without Newgate.*

IV. Vilely retouched, inscription erased; instead, *Van Dyke*

Pinxit Simon fecit King Charles the 1st the Royal Martyr. Printed for T Kitchin on Holborn Hill London. Suth: Coll.

See page 274, for Faber's plate altered by Simon.

38. Philip, Earl of Chesterfield. HOARE.

H. L., in oval, directed towards left, facing towards and looking to front, wig, sash, star. Under, *W. Hoare pinxt. I. Simon fecit. The Right Honble Philip Dormer Stanhope E. of Chesterfield, Knight of the most Noble Order of the Garter, &c.* H. $13\frac{3}{4}$; Sub. 12; W. $9\frac{3}{4}$; O. D. H. $11\frac{1}{2}$.

I. Before any inscription. One known.

II. As described.

See page 89.

39. Colley Cibber. GRISONI.

T. Q. L., standing, directed towards left, facing towards and looking to front, wig, lace cravat, edged coat with velvet cuffs, hat under left arm, in hand a glove and snuff-box, a pinch from which is in his raised right hand, pillars and curtain in background. Under, *Grisoni pinx. I. Simon fe. & ex. Mr Cibber.* H. $13\frac{7}{8}$; Sub. $12\frac{1}{2}$; W. $9\frac{7}{8}$.

Apparently in the character of Lord Foppington in the "Careless Husband."

Bromley, p. 298, states that this print was altered to Sir Arthur Kaye.

See page 489.

40. Samuel Clarke. GIBSON.

H. L., in oval frame, directed towards right, facing towards and looking to front, wig, bands, black gown. Under, *Samuel Clarke S. T. P. T. Gibson pinx. I. Simon fecit. Cum privilegio Regis. Sold by Thos Bowles in St Pauls Church Yard London.* H. $13\frac{1}{2}$; Sub. $11\frac{3}{4}$; W. $9\frac{5}{8}$; O. D. H. $11\frac{1}{2}$; W. $9\frac{3}{8}$.

I. Before any inscription.

II. As described.

III. Modern.

Born at Norwich, 1675; educated there and at Cambridge; entered the Church, and became chaplain to Bishop Moore; obtained some preferments, and was appointed rector of St. James's, Westminster, 1709. Died, 17th May, 1729. He wrote many excellent and celebrated works, both in divinity and philosophy, and was offered the place of Master of the Mint at Newton's death.

41. Robert Clavering. GIBSON.

T. Q. L., sitting, directed towards right, facing towards and looking to front, wig, episcopal robes, right hand on arm of chair, left on square cap which rests on knee. Under, *The Right Reverend Father in God Robert Clavering, by Divine Permission Lord Bishop of Peterborough His Majesty's Professor of Hebrew in the University of Oxford. T. Gibson Pinx. I. Simon fecit.* H. 14; Sub. 12 $\frac{3}{4}$; W. 9 $\frac{1}{4}$.

Of a Durham family; educated at Oxford, and canon of Christ Church; Bishop of Llandaff, 1724; translated to Peterborough, 1728. Died, 21st July, 1747.

42. Henry Compton. HARGRAVE.

Full H. L., sitting on high-backed chair, directed towards right, facing towards and looking to front, long white hair, black cap at back of head, bands, episcopal robes, right arm on chair, hand holding miniature of Charles I. Under, in centre arms, *Henry Compton Ld Bishop of London Æta: Suæ. 78 Anno 1710. J. Hargrave pinx. I. Simon fecit. Sold by Capt Polehampton in Cow lane.* H. 14; Sub. 12 $\frac{1}{2}$; W. 10.

See page 28.

43. Priscilla Cooper. GIBSON.

H. L., a young girl, directed towards right, facing towards and looking to front, loose dress, robe across left shoulder, holding in right hand small vase, lid with left, fountain and trees in distance to right. Under, *Priscilla Cooper Tho. Gibson pinx. J. Simon fec. Cum privilegio Sold by E. Cooper at ye 3 Pigeons in Bedford Street.* H. 9 $\frac{3}{4}$; Sub. 8 $\frac{5}{8}$; W. 7 $\frac{3}{8}$.

I. As described. One known.

II. "J. Simon fec." erased; instead, *I. Smith fecit et ex.* Cooper's address erased.

See page 969.

Bromley and Noble appear not to have met with the first state of this plate, and to have attributed the second state to John Smith, the celebrated engraver. It seems strange that one engraver should claim to have performed the work of another, but the instances of so doing are not uncommon.

44. William Corbett. AUSTIN.

H. L., in oval, directed to right, facing towards and looking to front, large wig, open collar, robe. Under, in centre arms, with crows

directed to right on shield, *William Corbett I Austen pinx I Simon fecit.* H. $10\frac{1}{2}$; Sub. 9; W. $7\frac{1}{4}$; O. D. H. $8\frac{1}{2}$.

I. As described. Two known.

II. Wig removed and cap placed on head, to right, book lettered, *Le Bizzarie Vniversali Op 8*, under oval, *Gulielmus Corbett*, plate cut $1\frac{1}{2}$ at bottom. Under, on separate plate, H. 4, arms with crows directed to left on shield, *William Corbett Musica mæstæ medicina mentis.*

According to Burney, this personage was an Englishman, who had long resided in Italy, and became leader of the opera band at the Haymarket Theatre, which situation he left at the commencement of 1714. He gave a concert at Hickford's rooms, and again revisited Italy, and on his return advertised musical entertainments at the little theatre in the Haymarket, and about 1728, one at Hickford's room, at which he was to take leave of the public by performing his new "Bizarrie" (see second state of print). He made collections of musical instruments which, with his pictures, he advertised for sale in 1741, and then bequeathed them, with £10 a year, to Gresham College. He died, according to Bromley, in 1748, and his collections were sold at Mercer's Hall, and at his house in Silver-street, Golden-square.

45. Cosmo III., of Tuscany. TEMPESTI.

H. L., in oval frame, directed slightly to left, facing towards and looking to front, long hair falling on shoulders, white mustache, lace cravat, armour, robe across fastened by brooch on left shoulder. Under, *Cosmus Tertius D. G. Magnus Dux Etruriæ. Dominicus Tempesti Florentinus Delin Ano 1717. I. Simon fec:* H. $13\frac{3}{4}$; Sub. 12; W $9\frac{3}{4}$; O. D. H. $11\frac{3}{4}$.

Succeeded his father, Ferdinand II., at the age of twenty-seven, as 6th Grand Duke of Tuscany, in 1670; developed bad dispositions, and was detested by his people; his sons dying before him, the male line of the house of Médicis ceased with his death, on 31st Oct., 1723. To meet this contingency the Emperor, France, England, and Holland had entered into a treaty for the partition of Italy, which was published in London in 1718, the intended alterations to this being probably the occasion of the publication of the print.

46. Thomas, Earl of Coventry. KNELLER.

H. L., in oval frame, with panels lined in corners, directed slightly to left, facing slightly to right, looking to front, wig, long cravat, coat

unbuttoned, right hand within it on breast. Under, in centre arms, motto, CANDIDE ET CONSTanter *The Right Honoble Thomas Earl of Coventry Viscount Deerhurst & Baron Coventrye of Allesborough son of Tho : late Earl of Coventry by Lady Anne Daughter of Henry late Duke of Beaufort. Obiit XXVIIo Januarii Ætatis suæ Xo Annoq Dni MDCCXI. G. Kneller S. R. Imp et Angl Eques Aur. pinxit. I Simon fec*: H. $13\frac{3}{4}$; Sub. $11\frac{7}{8}$; W. $9\frac{7}{8}$; O. D. H. $11\frac{1}{2}$; W. $9\frac{5}{8}$.

I. As described.

II. At bottom, *I Smith ex.*

Born, 1702; succeeded his father as 3rd earl, in 1710. Died at Eton College in the following year.

Bromley, p. 208, and Noble mention William, Earl Cowper, by Simon, after Kneller. J. Smith has engraved such a plate.

47. James Craggs. 1D.

T. Q. L., standing, directed towards left, facing towards and looking to front, long wig, cravat, coat buttoned at waist, gloves in right hand, left hand on hip, hat under arm, letter on table to left. Under, *The Rt Honble James Craggs Esqr His Majesty's Principal Secretary of State &c. Gr. Kneller Esq Baront pinx. I. Simon fec et ex. 1720. H. $13\frac{7}{8}$; Sub. $12\frac{3}{8}$; W. $9\frac{7}{8}$.*

I. As described. Four known. Brit: Mus.

II. Face and wig altered, hat removed, curtain added on left, pen and ink on table, paper larger, on it *The Country Journal or the Craftsman*, with some minor alterations; inscription erased; instead, *Caleb D'Anvers of Grays-Inn Esqr Non Amo Patriam. Sold by Phil Overton at the Golden Buck in Fleet Street.* Brit: Mus.

Only son of James Craggs, postmaster-general, 1715-20; educated at Chelsea; sent on state missions to Hanover, Turin, and other places; selected by Sunderland to counteract the growing influence of Walpole; secretary-at-war, 1717; principal secretary-of-state in the following year, being the youngest man who, up to that time, had obtained that office. He died of smallpox, 16th Feb., 1720-21, and was buried in Westminster Abbey; his father, who had been much involved in the South Sea scheme, died a month afterwards, and it was therefore said that the last of the family had died before the first.

48. Prince William Augustus, Duke of Cumberland.

W. L., a child, standing, directed and looking towards front, robe over frock, collar and order, right hand on hip, left hand holding

plumed hat, landscape in distance to left, coronet on cushion to right. Under, *His Royal Highness Prince William Augustus, Duke of Lancaster, and First Knight of the Bath, In the Habit of the Order.* J. Simon fec & excu: H. 14; Sub. 13; W. 9 $\frac{3}{4}$.

See page 72. The revival of the Order of the Bath took place in 1725, and the Duke of Cumberland is named amongst the first knights; but he was not thus entitled until the following year, and this print proves that his previous title was "Lancaster."

49. Prince William Augustus, Duke of **Cumberland.**

T. Q. L., a boy, standing, directed to right, facing towards and looking to front wig, plain coat with large plain cuffs, sash and badge. right hand over it on hip, left hand pointing, coronet on cushion to left, row of trees in distance to right. Under, *His Royal Highness William Augustus Duke of Cumberland, &c.* J. Simon fec & excu. H. 13 $\frac{3}{4}$; Sub. 12 $\frac{3}{4}$; W. 9 $\frac{3}{4}$.

I. As described.

II. Retouched, wig altered, face made older, cuff enlarged and embroidered, frill on cravat, star on breast, the more distant of the row of trees erased.

50. Id. RUSCA.

Full H. L., in oval, directed to left, facing towards and looking to front, cocked hat, armour, robe fastened by brooch on left shoulder, left hand on truncheon, battle in background to right. Under, *C. Rusca Eques Pinx. I. Simon fe. et ex. His Roysl Highness William Augustus Duke of Cumberland &c.* H. 13 $\frac{3}{4}$; Sub. 12 $\frac{1}{4}$; W. 9 $\frac{3}{4}$; O. D. H. 12.

I. As described.

II. Face made older, retouched.

Bromley, p. 327, mentions another print of him, by Simon, with his hat on, but it is probably one of the states of the preceding.

51. John, Lord **Cutts.** KNELLER.

T. Q. L., standing, directed towards right, facing and looking towards left, long wig, armour, right hand holding truncheon, left hand on helmet on block to right, troops marching in distance to left. Under, *The Right Honble John Lord Cutts &c. G. Kneller S. R. Imp. et Angl Equis Aur pinx. I Simon fec et excudit.* H. 14 $\frac{1}{8}$; Sub. 13 $\frac{1}{4}$; W. 10 $\frac{3}{8}$.

See page 814.

52. Charles, Earl of Dorset. KNELLER.

H. L., directed towards left, facing towards and looking to front, wig, coat open, star on breast, right hand holding wand. Under, *The Right Honble Charles Earl of Dorset and Middlesex, Baron Buckhurst, Lord Chamberlain of the Household, One of their Majties most Honble Privy Council; Lord Lieutenant of the County of Sussex, and Knight of the most Noble Order of the Garter etc. G. Kneller S. R. Imp. et Angl Eques Pinxit. J. Simon fecit. Sold by J. Simon, against crofs Lane in long Acre.* H. $14\frac{1}{8}$; Sub. $12\frac{7}{8}$; W. $10\frac{1}{4}$

Born, 24th Jan., 1637, and grew up one of the best bred men of the age, but was of a somewhat indolent habit; served under the Duke of York in 1665; on inheriting the estates of his uncle, Lionel Cranfield, created Earl of Middlesex, in 1675; and succeeded his father as 6th Earl of Dorset, in 1677. On the accession of William and Mary, declared lord chamberlain; K. G., 1691. He died at Bath, 29th Jan., 1705-6. He was an eminent patron of men of letters.

As this print was certainly not engraved in the reign of William and Mary, the expression, "their" majesties, may have been taken from the inscription on print by J. Smith, which was of earlier date than this, and from a different picture.

53. (Thomas D'Urfey) and others.

W. L.'s., D'Urfey standing, nearly in centre, directed nearly in profile to left, glass in right, and pipe in left hand, sitting at table before him a large man, his right hand on decanter on table, and a clergyman in bands and gown, to left a man sitting before window, pipe in right hand, to right of D'Urfey a man sitting and smoking, to right a boy entering with two decanters, in background woman attending to fireplace, tapestry on walls. Under, *A Sketch of a Topeing meeting between a Parson, a Burgher-master's Steward, & a Poet, which all People that know 'em, If they please may laugh at. Drawn from the Life at the House of a famous Burgher-master. Minheer Van Gought del: et Sculpsit.* W. 14; H. $9\frac{7}{8}$; Sub. $8\frac{1}{2}$.

I. As described.

II. Inscription erased; instead, *A Winter Evenings Conversation*

*An easy freedom with a Cheerful grace,
And tranquil Mind sits smiling in each face,
No busie envious talk about the State,
Nor gainst ye Court nor Men in power prate;*

*Each drinks his glafs, & wishes health to's friend,
His conversation and the Wine commend,
So long as they hold good content they stay,
Then friendly part to meet again next day.*

I. Simon fecit et excudit.

Born at Exeter, of Protestant parents, who had fled from Rochelle before 1628; originally bred to the law, but his tastes for poetry, singing, and good-fellowship, were too strong to permit him to follow it.

Author of many plays, songs, and the well-known compilation, "Pills to purge Melancholy." He was a favourite with Charles II., and used frequently to reside with the Earl of Dorset, at Knole. He died, 26th Feb., 1723, and was buried at St. James's, Westminster.

It is certain that the standing figure in this very curious print represents D'Urfey, and that the scene is at Knole; but the other figures have not yet been accurately made out, nor is it certain that the sketch was made by Simon, as the inscription on first state would seem to indicate.

54. Queen Elizabeth. HILLIARD.

H. L., in oval, directed towards right, facing towards and looking to front, hair and dress adorned with jewels, earring, necklace, ruff, veil at back of head. Under, *Regina Elizabetha Juris ac Libertatum Populi Sui Semper Conservatrix; et Afflictorum qua Patet Europa Vindex Nata Grenvici 1533. Sept 7. Sorori Succesit in Regno 1558. Nov. 17. Obijt 1602-3 Mar. 24. Anno Ætatis 70. F: Hilliard Pinx. m.* J Simon fecit. Sold by E Cooper at ye 3 Pidgeons in Bedford Street. cum privilegio Reg.* H. 14; W. 10 $\frac{1}{8}$; O. D. H. 12 $\frac{1}{8}$; W. 9 $\frac{1}{8}$.

I. As described. Brit: Mus.

II. Cooper's address erased; instead, *Printed & Sold by Tho. Glafs next the Exchange Stairs in Cornhill London.*

III. Retouched, address, "Tho Glass — in Cornhill" erased; instead, *Geo Bickham.*

IV. Modern, to right 82.

55. Poets and Philosophers of England.

Set of six plates, each having four oval portraits, names, with dates of death, and age, on scrolls under the upper pair, and on inscription space under the lower pair. Each print, H. 14; Sub. 13 $\frac{1}{2}$; W. 10; each portrait about O. D. H. 6 $\frac{3}{8}$; W. 5.

* For "miniatura."

I. As described.

II. Plates divided into separate portraits, letters erased, and re-engraved.

The series by Kyte, page 793, appears to have been imitated from the following :

Chaucer, Spenser, Shakespeare, Johnson.

Directed towards left, looking downwards, right hand to breast. Under, *Geffrey Chaucer obt Anno Dom. 1406 Æta 72.*

Facing slightly to left, looking to front, edged collar. Under, *Edmund Spencer obt Anno Dom 1598.*

Directed slightly to right, looking to front, collar. Under, *William Shakespeare obt Anno Dom 1616. Ætat 53.*

Directed slightly to left, cloak across right shoulder. Under, *Benjaminus Johnson obt Anno Dom 1637 Ætat 63.*

Beaumont, Fletcher, Milton, Cowley.

Directed to left, looking to front. Under, *Mr Francis Beaumont obt 1615 Ætatis 30.*

Directed towards left, looking to front. Under, *Mr Iohn Fletcher obt 1625 Ætatis 49.*

Directed towards right, looking to front, long hair, bands. Under, *Mr John Milton obt Anno 1674. Ætat 66.*

Directed towards left, looking to front. Under, *Mr Abraham Cowley. obt Anno 1667. Ætat 49.* Under subject to left, *I. Simon Fecit.*

Dryden, Garth, Vanbrugh, Steele.

Directed to left, looking to front, wreath in right hand. Under, *Mr John Dryden.*

Directed to left, looking to front, wig. Under, *Sr Samvel Garth M. D.*

Directed towards right, wig, collar, and badge. Under, *Sr John Vanbrugh.*

Directed towards left, left elbow on block to right. Under *Sr Richard Steele.* At bottom to right, *I. Simon fec et Ex.*

Addison, Prior, Pope, Congreve.

Directed towards right, looking to front, wig. Under, *The Rt Honble Joseph Addison Esq One of his Majesties Secretary's of State.*

Directed towards left, facing and looking towards right, cap. Under, *Mathew Prior Esq.*

Directed towards right, facing and looking towards left, cap. Under, *Mr Alexander Pope.*

Directed to left, looking to front, wig. Under, *Mr William Congreve.*

At bottom, *G Kneller Barot pinx. I. Simon Fecit.*

Boyle, Newton, Flamstead, Halley.

Directed to right, looking to front, cap, left elbow on table to right, hand to face, right hand under book. Under, *The Honble Robert Boyle.*

Directed towards right, looking to front, wig. Under, *Sr Isaac Newton obt Anno 1727. Æta 85.*

Directed towards right, looking to front, bands, black gown, right hand to breast. Under, *Mr John Flamsteed obt Anno 1719. Ætat 74.*

Directed to, facing and looking towards left, wig, long cravat. Under, *Mr Edmund Halley.*

Locke, Burnet, Prideaux, Clarke.

Directed towards right, facing towards left, looking to front, own hair, collar open. Under, *Johannes Locke obt Anno Dom. 1704 Æt 72.*

Directed and facing towards left, looking to front, episcopal robes, and medal. Under, *Gilbert Ld Bishop of Sarym obt 17 Mar: 1715. Æt 73.*

Directed towards right, facing towards and looking to front, bands black gown. Under, *Humphrey Prideaux D.D. Dean of Norwich.*

Directed towards left, facing towards and looking to front, wig, bands, black gown. Under, *Samuel Clarke D.D. Rector of St James's.*

56. Thomas Erle. KNELLER.

T. Q. L., standing, directed to left, facing towards and looking to front, long wig, armour, right hand on baton, left on hilt of sword, cavalry skirmish in background to left, tree to right. Under, *The Rt Honble Thomas Erle Esq. Lieutenant General of Her Majesty's Forces and Ordnance Governor of Portsmouth and One of Her Majesty's most Honble Privy Council. &c. G. Kneller S. R. Imp. et*

Angl Eques Aur pinx. Cum privilegio Reg. I Simon fecit. E. Cooper ex. H. $13\frac{5}{8}$; Sub. $12\frac{3}{4}$; W. 10.

Of Charborough, Dorsetshire; entered the army, and rose to high commands; in charge of the centre of the English army at the battle of Almanza; general, 1711. He died, 23rd July, 1720, leaving an only daughter, whose descendants intermarried with the Drax family, and the name was altered to Erl-Drax.

57. Prince **Eugene.** KNELLER.

T. Q. L., standing, directed towards right, looking to front, facing slightly to left, wig, armour, collar of Golden Fleece, robe fastened by brooch on right shoulder, baton in hand, left hand on plumed helmet on pedestal to right, shield and spears on wall to left. Under, *The most Serene Prince Eugene of Savoy*, to left, *G. Kneller S. R. et Angl. Eques Aur. Pinx. I Simon fecit*, to right, *Sold by J. Simon against Cross Lane in Long Acre*, at bottom, *Sold by E Cooper at ye 3 Pidgeons in Bedford Street & Hen Overton at ye White horse without Newgate. 1712.* H. 15; Sub. $13\frac{3}{4}$; W. $10\frac{5}{8}$.

I. As described. Two known. Suth: Coll.

II. "I Simon fecit" to left, and Simon's address to right erased; instead, to right, *J. Simon fecit*. "Sold by" at bottom erased; instead, in line with remainder of address, *Sold by J Simon over against Cross Lane in Long Acre*, $\frac{1}{8}$ subject at bottom erased.

III. Retouched, face and wig altered, $\frac{1}{8}$ subject erased at each side, removing the "G" before "Kneller," the "et" and "Aur." and the "it" of "fecit," address erased. Suth: Coll.

See page 464.

58. **Id.** RICKTER.

H. L., in oval, directed to right, facing towards and looking to front, long wig, armour, scarf. Under, *The most Serene Prince Eugene of Savoy, Knight of ye Order of the Golden Fleece Privy Councillour to his Imperial Majtie President of ye Council of War & Generalissimo of all his Forces in Italy. Done from the Original Painted at Vienna by D Rickter soon after the Battle of Hochstet and sent over to Mr Boit Enameller to her Majestie. I Simon fecit Cum Privilegio Regis Sold by E Cooper at the 3 Pidgeons in Bedford Street.* H. $13\frac{1}{2}$; W. $10\frac{1}{4}$; O. D. H. $11\frac{5}{8}$; W. $9\frac{7}{8}$. Suth: Coll.

John Smith has engraved a similar print.

See also No. 132.

59. William Fleetwood. RICHARDSON.

H. L., in oval, directed towards right, facing towards and looking to front, wig, bands, episcopal robes. Under, *The Right Reverend Father in God William Lord Bishop of St Asaph. I. Richardson pinx. 1702. J. Simon fecit E. Cooper ex.* H. $13\frac{3}{4}$; W. $9\frac{7}{8}$; O. D. H. $11\frac{3}{4}$; W. $9\frac{3}{4}$.

I. As described.

II. "ooper" in address erased.

III. "St Asaph" altered to *Ely*. "E. C Ex" erased; instead, *Sold E. Cooper at ye three Pigeons in Bedford Street Covent Garden.*

Born in the Tower, 21st Jan., 1656; educated at Eton and Cambridge; entered the Church, and became a celebrated preacher; chaplain to William and Mary, and held other preferments. In 1706, succeeded Beveridge in the see of St. Asaph; translated to Ely, in 1714. Died at Tottenham, 4th Aug., 1723, and was interred at Ely. He was author of many sermons and other works, amongst them, the "Chronicon Preciosum," which exhibits his taste for the study of British history and antiquities.

60. Sir Stephen Fox. BAKER.

H. L., in oval, directed towards right, facing towards and looking to front, large wig, neckcloth, robe. Under, in centre arms, *The Right Honble Sr Stephen Fox Knt Domestick Servant to King Charles ye 2d during his Exile, & one of the Lord Comissioners of ye Treasury for 22 years, in his sd Majties & the three Succesive Reigns. Aged 75. Anno 1701. I. Baker pinx. I. Simon fecit. I. Smith ex.* H. $13\frac{5}{8}$; Sub. $11\frac{7}{8}$; W. $9\frac{7}{8}$; O. D. H. $11\frac{3}{4}$; W. $9\frac{5}{8}$.

Born, 1627; after the battle of Worcester, went to Paris, and became steward to the household of Charles II.; employed on various missions; after the Restoration, appointed to high offices; knighted in 1665; paymaster-general, 1660-79. He died, 28th Oct., 1716. He was the first projector of Chelsea Hospital; one of his sons was created Earl of Ilchester and the other Baron Holland.

61. Simon, Lord Fraser, of Lovat LE CLARE.

H. L., in oval, directed towards left, facing towards and looking to front, wig, lace cravat, armour, scarf over right shoulder. Under, *The Right Honourable Simon Lord Frasier of Lovat, Chief of the Clan of the Frasers &c. Le Clare pinx. I Simon Fecit.* H. $13\frac{1}{2}$; Sub. 12; W. 10.

I. With younger face, before inscription was altered, arms, motto, JE SUIS PREST.

II. As described.

Born at Beaufort, near Inverness, 1668; on the death of the 10th Lord Lovat, who died in 1696, claimed the estates and title and entered on most violent proceedings, for which he was indicted and outlawed in 1701. By supporting the government, in 1715, he obtained a remission, the life-rent of the estates, and ultimately was adjudged the title of 12th Lord Lovat in 1730. He afterwards accepted the place of General of the Highlands and the title of Duke of Fraser from the Stuarts; was tried for high-treason before the House of Lords in March, 1747, found guilty, and executed on Tower Hill, 9th April, 1747.

62. Prince Frederick, when Duke of Gloucester.

H. L., in oval frame, directed to right, facing towards and looking to front, wig, sash, hat under left arm, right hand on frame of oval, trees in distance to right. Under, *His Royal Highness Fredrick Duke of Glocester &c. Done from an Originall Picture lately Brought from Hanover. I. Simon fecit et excudit 1718.* H. $13\frac{3}{4}$; Sub. 12; W. $9\frac{3}{4}$; O. D. H. $11\frac{3}{8}$; W. $9\frac{1}{8}$.

See page 126. He was created Duke of Gloucester, 1717; Duke of Edinburgh, 1726; Prince of Wales, 1729.

63. Id. FOUNTAIN.

H. L., in oval frame, directed to right, facing towards and looking to front, wig, armour, robe fastened by brooch on right shoulder, attitude similar in reverse to print by J Smith. Under, *His Royal Highness Prince Frederick &c. Painted at Hanover by Mr Fountain 1723. F. Simon fecit & sold by him at the 7 Stars in King Street Covent Garden.* H. 14; Sub. $12\frac{1}{4}$; W. $10\frac{1}{8}$; O. D. H. $11\frac{3}{8}$; W. $9\frac{3}{4}$.

One known. Not mentioned by Bromley.

64. Id., as Prince of Wales. MERCIER.

W. L., standing, directed slightly to left, facing towards and looking to front, wig, robes, and collar of the Garter, right hand on open book on table to left, on which lies a coronet, in distance to left Whitehall and Westminster Abbey. Under, in centre royal arms, rising $1\frac{1}{4}$ into subject, motto of the Garter and ICH DIEN, *His Royal Highness Frederick Prince of Wales &c. Ph: Mercier Pictor Principis pinxit An: 1728 F. Simon fecit et excudit.* H. $18\frac{3}{4}$; Sub. $17\frac{3}{4}$; W. 12.

I. As described.

II. Plate cut $\frac{1}{2}$ at top, $4\frac{5}{8}$ at bottom, $1\frac{1}{4}$ on each side, book removed from table, and coronet placed under hand, face and wig retouched, subject erased at bottom $1\frac{1}{4}$, on space, *His Royal Highness Frederick Prince of Wales. Done from the Original Painting of Mr Phil : Mercier Principal Painter to His Royal Highness the Prince of Wales which Her Majesty Presented to the Right Honble the Earl of Grantham I. Simon fecit et Excu.*

III. At bottom, *Sold by H Overton at the White Horse without Newgate.*

Companion to Nos. 6, 13, and 33.

65. Prince Frederick, as Prince of Wales. MERCIER.

H. L., directed slightly to right, looking to front, robes of the Garter, collar and George, right hand on hip, coronet to right. Under, *His Royal Highness Frederick Prince of Wales &c. I. Simon Fec. 1729.* H. $13\frac{7}{8}$; Sub. $12\frac{1}{8}$; W. $9\frac{7}{8}$.

Companions to Nos. 7, 14, and 34.

66. Id.

ID.

H. L., in oval frame, directed towards left, facing towards and looking to front, short wig with black bow at back, embroidered coat, sash and star. Under, *P. Mercier Serenissimi Walliæ Principis Pictor & Bibliothecarius Pinx. Ano 1734. His Royal Highness Frederick Prince of Wales &c. J. Simon fe. et excudit.* H. 14; Sub. $12\frac{1}{2}$; W. $9\frac{7}{8}$; O. D. H. 12.

I. Eyes very large and prominent, upper lip projecting.

II. Retouched by engraver, features toned down.

Bromley, p. 253, mentions two different prints, by Simon, of the children of Frederick, Prince of Wales.

67. Henry, Earl of Galway. DE GRAVE.

H. L., in oval, directed to right, facing towards and looking to front, wig, neckcloth, armour, sash round waist. Under, *His Excellency Henry Earl of Galway &c General Commander in Chief of all Her Majesty's Forces that are to act in conjunction with the Portuguese in Spain. Philip De Graues pinx. I. Simon fec. Cum privilegio Sold by E. Cooper at ye 3 Pidgeons in Bedford Street.* H. $13\frac{3}{4}$; W. 10; O. D. H. $11\frac{1}{4}$; W. $9\frac{3}{4}$.

I. As described. Suth: Coll.

II. Reworked. Suth: Coll.

III. Right arm brought forward, frill under shoulder-flap of armour, and sash removed.

Henri de Massue, Marquis de Ruvigny, was born in France in 1647, but quitted that country on the revocation of the edict of Nantes, and served under William III. with great credit. He was created Viscount Galway in the peerage of Ireland in 1689, and advanced to an earldom in 1692. He was appointed general 1704, as in the inscription, but met with a severe check, at the battle of Almanza (14th April, 1707), the blame of which he threw on Lord Sunderland's instructions. He was one of the Lords Justices of Ireland in 1715, and died in 1720.

68. Sir Samuel Garth. KNELLER.

H. L., standing, directed to right, facing towards and looking to front, wig, plain coat, left hand placed on right arm. Under, *Sr Samuel Garth M D. G Kneller S R Imp : et Mag Brit Baronet pinx I Simon fecit. Sold by J Tonson in ye Strand.* H. 13 $\frac{1}{8}$; Sub. 12 $\frac{1}{4}$; W. 9 $\frac{1}{8}$.

I. As described. Brit: Mus.

II. "Tonson in ye Strand" erased; instead, *Smith Covent Garden.*

Of a Yorkshire family; educated at Cambridge; M. D., 1691; wrote the "Dispensary," in 1696, to expose the conduct of those who opposed giving advice and medicine gratis to the sick poor; joined the Kit-Cat Club in 1702; was knighted on the accession of George I. He died, 18th Jan., 1718-19, and was interred at Harrow-on-the-Hill.

69. Prince George of Denmark. DAHL.

H. L., in oval, directed slightly to left, looking to front, facing towards right, long wig, armour, sash, robe fastened on left shoulder. Under, *His Royal Highness Prince George of Denmark Lord High Admiral of England, General of Her Majesties Forces & Lord Warden of the Cinque Ports &c. M Dahl Pinxit I Simon fecit Cum privilegio Reg Sold by E Cooper at ye 3 Pidgeons in Bedford Street.* H. 13 $\frac{3}{8}$; Sub. 11 $\frac{7}{8}$; W 9 $\frac{3}{4}$; O. D. H. 11 $\frac{5}{8}$; W. 9 $\frac{1}{2}$. Suth: Coll.

See page 32.

Sutherland Catalogue, VOL. I., p. 309, mentions that Simon altered Beckett's plate of the Duke of Buckingham to a portrait of this personage.

70. George I., when Duke of Hanover.

H. L., in oval, directed and looking towards front, facing towards right, long dark wig, armour, sash, ermine robe fastened on left shoulder Under, *George Lewis D. G. Duke of Hannover, Elector of the Holy Roman Empire and Son to the most Illustrious Princess Sophia Born 28 May 1666.* pinxit I. Simon fecit Done from the

Original brought over by Mr Crefset Envoy of the late King to the Courts of the most Serene House of Brunswick-Luneburgh. Cum Privil. Reg. Sold by E Cooper at the 3 Pidgeons in Bedford Street. H. 13 $\frac{3}{8}$; Sub. 12; W. 10 $\frac{1}{4}$; O. D. H. 11 $\frac{3}{4}$; W. 9 $\frac{3}{4}$.

Suth: Coll. A similar print has been engraved by Lens, but all the impressions met with of both are more or less damaged at bottom to left, so that the painter's name cannot be deciphered with certainty. Neither of the prints are mentioned by Bromley.

71. Id., as King. KNELLER.

H. L., in oval frame, directed slightly to right, facing slightly to left, looking to front, long wig, robes, collar and George. Under, *Georgius D. G. Mag. Britanniae Franciae et Hiberniae Rex Fidei Defensor Brun: et Lunen: Dux S. R. I. Arch: Thesau: et Princeps. Elector &c. Inauguratus XX die Octobris 1714. G. Kneller S. R. Imp: et Mag: Brit: Baronet pinx. I. Simon fec et ex. 1716.* H. 14; Sub. 12; W. 9 $\frac{3}{8}$; O. D. H. 11 $\frac{3}{8}$.

I. As described.

II. Reworked, oval frame nearly obliterated, at bottom, *Sold by H. Overton at ye White Horse Without Newgate.* Suth: Coll.

This was the picture on which Addison addressed a poem to Sir Godfrey Kneller.

See also No. 75.

72. George II., as Prince of Wales. FOUNTAIN.

Short H. L., in oval, directed towards right, facing towards and looking to front, long wig, lace cravat, collar, badge, and George. Under, *His Royal Highness George Prince of Wales &c. Fountin pinx ad Vivam I Simon fecit Cum privilegio Regis Sold by E. Cooper at ye 3 Pigeons in Bedford Street & H Overton at ye White Horse without Newgate.* H. 13 $\frac{3}{8}$; W. 10; O. D. H. 11 $\frac{3}{4}$; W. 9 $\frac{3}{4}$.

I. As described. Brit: Mus.

II. Face slightly reworked, but chain of collar and other portions less distinct.

73. George II., as Prince of Wales. KNELLER.

Short H. L., in oval frame, directed and looking towards front, facing slightly to right, wig, robes, collar and George. Under, *His Royal Highness George Prince of Wales &c. G Kneller S. R. Imp. et Mag. Brit. Baronet Pinx 1716. I. Simon fecit et ex 1717. H. 13 $\frac{3}{4}$; Sub. 11 $\frac{3}{4}$; W. 9 $\frac{7}{8}$.*

I. As described. Suth: Coll.

II. Reworked, crown on head, frame erased and altered to square, subject lengthened $\frac{1}{8}$, right hand added holding sceptre, left hand on hip, robes altered, name and title of personage erased; instead, *Georgius II D. G. Mag. Britanniae Franciae et Hiberniae Rex Fidei Defensor Brun: et Lunen: Dux S. R. I. Arch: Thesau: et Princeps Elector &c.* at bottom, *Crown'd ye 11th of October 1727*, dates after painter's and engraver's names erased, but traces still visible so as to make it certain that this is an altered state.

74. Id., as King. SEEMAN.

H. L., in oval frame, directed slightly to right, facing towards and looking to front, wig, robes, collar and George. Under, *Georgius II D. G. Mag. Britanniae Franciae et Hiberniae Rex Fidei Defensor Brun: et Lunen: Dux S. R. I. Arch Thesau: et Princeps Elector &c. Inauguratus 11 die Octobris 1727. E Seeman pinxt I Simon fecit et ex. H. 13 $\frac{3}{4}$; Sub. 11 $\frac{7}{8}$; W. 9 $\frac{7}{8}$.*

Not mentioned by Bromley.

75. Id., with George I. and Queen Caroline.

T. Q. L's., George I. standing on left, right hand on orb on table to left, left hand on sword; Queen Caroline sitting on right, right hand to shoulder; behind her George II., facing and looking towards left, right hand on hip, left on back of her chair. Under, *King George I. King George II. & Queen Caroline I. Simon fecit et ex. W. 13 $\frac{1}{2}$; H. 10 $\frac{3}{8}$; Sub. 9 $\frac{1}{2}$.*

76. Prince George William.

W. L., a child in cradle, crown at top. Under, *George William Second Son to his Royall Highness George Prince of Wales. Born at the Palace of St James Novembr ye 2d 1717, died February ye 6th 1717-18. I. Simon fecit cum privilegio Regis Sold by E Cooper at ye 3 Pigeons in Bedford Street. H. 13 $\frac{3}{4}$; Sub. 12 $\frac{1}{2}$; W. 9 $\frac{3}{4}$.*

Gloucester, Duke of. See No. 62.

77. Simon, Lord Harcourt. KNELLER.

H. L., in oval ornamented frame of palm branches, directed towards right, facing towards and looking to front, wig, cravat, gown, at bottom a stand, on which lie mace to right, purse to left, in centre shield, engraved on it arms and motto, LE BON TEMPS VIENDRA. Under, *The Right Honourable Simon Lord Harcourt Baron of Stanton Harcourt Lord High Chancellor of Great Britain. G. Kneller S. R. Imp. et Angl Eques Aur : Pinx I. Simon fecit. Sold by J. Tonson in the Strand.* H. 15 $\frac{7}{8}$; Sub. 15; W. 11 $\frac{1}{2}$; O. D. H. 11 $\frac{1}{4}$; W. 9 $\frac{1}{2}$.

I. As described.

II. Retouched, Tonson's address erased; instead, *Printed & Sold by Tho: Bakewell next ye Horn Tavern in Fleet street.* Suth: Coll.

Born, 1660: educated at Oxford; called to the Bar, 1683; M. P. for Abingdon and Cardigan; solicitor-general, and knighted, 1702; attorney-general, 1707; lord-keeper, 1710; created Baron Harcourt, 1711; lord chancellor, 1713, up to accession of George I. He was a friend of Bolingbroke, Pope, and Gay, and died at Cavendish-square, 29th July, 1727.

78. William, Lord Harrington. FAYRAM.

H. L., in oval, directed and looking towards front, facing slightly to right, wig, lace cravat, robes looped over left shoulder. Under, *I. Fayram pinxt I. Simon Excudit The Right Honble William Ld Harrington one of his Majtys Principal Secretarys of State, & one of his Majtys most Honble Privy Council, &c.* H. 13 $\frac{7}{8}$; Sub. 11 $\frac{1}{2}$; W. 9 $\frac{7}{8}$.

See page 367.

79. (Samuel) Hawes. DAHL.

H. L., in oval frame, directed towards left, looking to front, cap, open coat, no cravat. Under, *Mr Hawes Michl Dahl pinx. 1718. I Simon fecit. 1719.* H. 13 $\frac{7}{8}$; Sub. 12 $\frac{1}{8}$; W. 10 $\frac{1}{8}$.

Bromley, p. 224, calls this personage a "nonjuror;" but there is nothing to show that he belonged to the Church at all.

80. Elizabeth, Lady Hervey. ID.

H. L., in oval, directed and looking towards front, facing slightly to right, long hair falling over right shoulder, drapery over head descending on shoulders and bust, left arm on large book upright before her. Under, *The Right Honoble The Lady Hervey. M. Dahl pinx. J. Simon fecit. Cum privilegio Re. Sold by E. Cooper at ye 3 Pidgeons in Bedford Street.* H. 13 $\frac{3}{4}$; Sub. 12 $\frac{1}{4}$; W. 10 $\frac{1}{8}$.

I. As described.

II. Retouched, oval altered to square, Cooper's address erased ; instead, *Sold by Thos Bowles in St Pauls Church Yard.*

Daughter and heir of Sir Thomas Felton, of Playford, Co. Suffolk ; grand-daughter of James, 3rd Earl of Suffolk ; married, 1695, John, Hervey, who was created Lord Hervey, 1703, and Earl of Bristol, 1714 ; was lady of the bedchamber to Queen Caroline. She died, 2nd May, 1741, leaving a numerous family.

81. Frederick, Prince of **Hesse-Cassel.** RUSCA.

T. Q. L., standing, directed slightly to left, facing and looking towards right, wig, breastplate, sash round waist, robe over left shoulder, right hand on helmet to left, left hand on hip. Under, *C. Rusca Eques Pinxt. His most Serene Highness Frederick Prince of Hesse Cassel, &c. Done from an Original Painting, which his Highness Presented to the Right Honble the Earl of Euston To whom this Plate is most humbly Inscrib'd, by his Lordships most Obedient Servt John Simon.* H. $13\frac{3}{4}$; Sub. $12\frac{5}{8}$; W. $9\frac{7}{8}$.

I. As described.

II. Much retouched and altered, cocked hat on head, sash and George added, robe on left shoulder and helmet to left erased ; instead, baton, with figures in distance.

Son of William VII. of Hesse-Cassel, and nephew to Frederick I. who became King of Sweden, in right of his wife ; married, 8th May, 1740, the Princess Mary, fourth daughter of George II. ; succeeded his father as landgrave, 1760. He died suddenly at Weissenstein, 31st October, 1785, aged 65.

82. Benjamin **Hoadly.**

H. L., in oval, directed towards left, facing towards and looking to front, wig, bands, episcopal robes. Under, *The Right Reverend Father in God, Benjamin Lord Bishop of Bangor. I. Simon fecit. cum privilegio Regis. Sold by E Cooper at ye 3 pigeons in Bedford Street.* H. $13\frac{1}{2}$; Sub. $11\frac{7}{8}$; W. $9\frac{3}{4}$.

I. Before alteration of wig and robes, black gown, before inscription, Under, *The Reverend Mr Benjamin Hoadly B.D. Rector of St. Peter Poor London.* Suth : Coll.

Bromley, p. 354, considers the plate in this state to be by Faber, and his name is bracketed to it in the Sutherland Catalogue. The style of work, however, resembles that of Simon, and is totally different from that of Faber, so Bromley is most probably in error.

II. As described.

III. "Bishop of Bangor" and "I Simon fecit" erased; instead, *Bishop of Salisbury & Chancellor of ye most Noble Order of ye Garter I Simons fec.* Suth: Coll.

IV. Address erased; instead, *Sold by I King at the Globe in the Poultre and I Garnett at ye Angell & Rising Sun near Stoks market.* Suth: Coll.

V. Address erased; instead, *Printed & Sold by T: Bowles in St Pauls Church Yard London.*

Born at Westerham, 1676; educated at Cambridge; entered the Church, and in 1704, was presented to St. Peter-le-Poor, Broad-street, London. He then became a celebrated controversialist, having Calamy and Atterbury amongst his opponents; Bishop of Bangor, 1715, a sermon of his shortly afterwards producing the famous Bangorian controversy; translated to Hereford, 1721; Salisbury, 1723; and Winchester, 1734. He died, 17th April, 1761, and was buried at Winchester. His works were collected by his son, and published in three folio volumes in 1773.

83. Benjamin Hoadly.

H. L., in oval, similar in same direction to I. of foregoing. Under, *The Rev. Mr Benjamin Hoadly B. D. Rector of St Peter Poor. London.* H. $8\frac{1}{2}$; Sub. $7\frac{1}{8}$; W. 6.

I. As described.

II. Wig and robes altered, inscription erased; instead, *The Right Reverend Father in God Benjamin Lord Bishop of Salesbury &c.*

84. Indian Kings. VERELST.

Four plates, W. L.'s., standing, under each name and title of personage, as follows, and *I: Verelst pinx: I Simon fecit. Sold at ye Rainbow and Dove ye Corner of Ivey Bridge in ye Strand.* II. $16\frac{1}{4}$; Sub. $15\frac{3}{8}$; W. $10\frac{1}{8}$.

I. As described.

II. Plates cut 1 at top, $1\frac{3}{8}$ at bottom, subject H. $\frac{1}{2}$ at bottom erased; on space, *I Verelst Pinxt I. Simon Fecit*, name and title of personage as in first state. *Printed for Jno Bowles & Son, at the Black Horse in Cornhill London.* Numbered at bottom to left, 1, 2, 3, 4, in order of following.

Directed and looking to front, facing slightly to right, tattooed over face and chest, hunting-shirt and blanket, horn hung from left shoul-

der, right hand on musket, left hand on hip, moccasins, bear to right, deer-hunt in forest in distance. *Sa Ga Yeath Qua Pieth Tow, King of the Maquas.*

Directed and looking towards front, tattooed slightly on face, hunting-shirt, blanket, right hand holding club, left hand on hip, belt and cutlass, moccasins, tortoise at feet to left, hatchet to right, two men fighting in distance to left. *Etow Oh Koam King of the River Nation.*

Directed and looking towards front, coat, stockings, shoes, blanket, right hand holding belt, left hand on hip, at feet to left a wolf, to right a hatchet, trees in background. *Tee Yee Neen Ho Ga Row, Emperour of the Six Nations.*

Directed and looking to front, hunting-shirt, blanket, moccasins, right hand on hip, left holding bow, dog at feet to right, quiver to left, forest with man hunting in background. *Ho Nee Yeath Taw No Row, King of the Generethgarich.*

See page 288. (*They came to London 1710*)

85. James I

H. L., directed towards right, facing towards and looking to front, ruff, robes, collar and George, in oval frame, with ornament at top, supported on entablature on which lie to left under frame a thistle, to right a rose, in centre shield with crown on top and mottoes, *HONI SOIT QUI MAL Y PENSE*, and *DIEU ET MON DROIT*, at sides, *Iacobus D. G. Angliæ primus & Scotiæ sextus Rex*. Under, *I Simon fecit*. Sold by E Cooper at the 3 pigeons in Bedford Street. Sold by Thomas Forrest at the Scaramouch, over against the Muse Charing Crofs. H. 14; Sub. 13 $\frac{5}{8}$; W. 9 $\frac{7}{8}$; O. D. H. 8; W. 7 $\frac{1}{8}$.

I. As described.

II. Forrest's address erased, Overton's instead. Suth: Coll.

III. Address erased; instead, *I Smith ex.*

Not mentioned by Bromley, who, p. 163, mentions James II. by Simon. Query if an error for the preceding.

86. Sir Arthur Kaye.

H. L., in oval directed towards right, looking to front, long wig, lace cravat, plain coat, embroidered vest. Under, *The Honourable Sr Arthur Kaye Baronet Member of Parliament for the County of York*. *I Smith Exeter Change*. *I Simon fecit*. H. 13 $\frac{3}{4}$; Sub. 10; O. D. H. 11 $\frac{3}{4}$; W. 9 $\frac{7}{8}$. Brit: Mus.

Succeeded his father as 3rd Baronet, 1706. Died, 10th July, 1726, leaving a daughter, through whom the estate of Woodesham passed to her son, the 2nd Earl of Dartmouth.

Keith. See No. 92.

87. Sir Peter **King**. DAHL.

T. Q. L., standing, directed towards right, facing towards and looking to front, long wig, plain robes and collar, right hand to waist, left hand on gloves on table to right, curtain in background. Under, in centre arms, *The Right Honourable Sr Peter King Knt. Lord Chief Justice of His Majties Court of Comon Pleas, and one of His Majties Most Honble Privy Council, Ao Dni 1718. M. Dahl. Pinxit. I Simon fecit. Sold by Tho Taylor at the Golden Lyon in Fleet Street.* H. $13\frac{3}{8}$; Sub. $12\frac{1}{4}$; W. $9\frac{7}{8}$.

I. As described. Suth: Coll.

II. Reworked, face made older, robes altered and embroidered, left hand placed higher with purse beneath it, arms, name and title of personage and engraver's name erased; instead, in centre arms rising slightly into subject, motto, LABOR IPSE VOLUPTAS, *The Right Honble Peter Lord King, Baron of Ockham, Lord high Chancellor of Great Britain, &c. 1725.*

This state is mentioned by Bromley, as being by Taylor.

III. Heavily retouched, Taylor's address erased; instead, *Painted & Sold by John Bowles at the Black Horse in Cornhill.*

See page 146.

Lancaster, see No. 48.

Nagler mentions a Magdalen, being a copy of the print of Adrienne Le Covreur, in the part of "Cornelia," by Drevet, after Coypel.

88. Sir Thomas **Littleton**.

H. L., in oval frame, directed towards left, looking to front, long wig, white cravat, robes. Under, in centre arms, motto, UNG DIEU ET UNG ROY, *The Honble Sr Thomas Littleton Baronet Treasurer of the Navy & Speaker of the Honourable House of Commons F: Forster delin 1700. I. Simon fecit.* H. $13\frac{1}{2}$; Sub. $11\frac{1}{4}$; W. $9\frac{3}{4}$. Brit: Mus.

Of Stoke Milburgh, Shropshire; descended from Sir Thomas Lyttleton, author of the "Treatise on Tenures," from whom also descend the Lords Lyttelton and the Littletons of Pillaton Hall. He suc-

ceeded his father as 3rd baronet, 1681; M.P. for Woodstock; Speaker, 1698-1700; then Treasurer of the Navy until his death, which took place on 1st Jan., 1710, when the baronetcy became extinct.

89. Louis XV. RIGAUD,

T. Q. L., standing, directed towards left, facing towards and looking nearly to front, breastplate, sash, robe over right shoulder, right hand on baton, left hand on hip. Under, *Ludovicus XV. D.G. Franciæ et Navariæ Rex. Rigau pinx. J. Simon fec. et exc.* H. 13 $\frac{7}{8}$; Sub. 12 $\frac{5}{8}$; W. 10.

I. As described.

II. At bottom, *Sold by H Overton at ye White Horse without Newgate.*

Born, 1710; ascended the throne, 1715. Died, 1774.

90. Princess Louisa.

T. Q. L., a young girl, standing, directed and looking towards front, facing slightly to right, pearls in hair, robe across right shoulder, holding with both hands wreath of flowers over pedestal to left, wooded landscape in distance. Under, *Her Royal Highness Princess Louise, Youngest Daughter to his Majesty King George the Second. J. Simon Fec. et Excud.* H. 13 $\frac{7}{8}$; Sub. 12 $\frac{7}{8}$; W. 9 $\frac{7}{8}$.

I. As described.

II. Reworked, face made older, instead of two separate strings of pearls in hair there are three, joined with a jewel.

Not mentioned by Bromley.

See page 75.

91. Id. SEEMAN.

T. Q. L., standing, directed and looking towards front, facing slightly to left, robes, lace sleeves, coronet on cushion to right, trees in distance. Under, *E. Seeman pinxt. I. Simon fe et ex. Her Royal Highness Princess Louisa, Fifth Daughter to His Majesty King George ye II. Done from the Original Picture Painted for ye Princess of Orange.* H. 13 $\frac{3}{4}$; Sub. 12 $\frac{3}{4}$; W. 9 $\frac{3}{4}$.

I. As described.

II. Reworked, crown on head, curl on right shoulder, "Her — Louisa" erased; instead, *Luisa by the Grace of God Queen of Denmark & Norway &c.*

III. At bottom to right, *Sold by H Overton without Newgate*, $\frac{1}{8}$ subject erased at bottom.

92. George Keith, Earl Marischal. PARROCEL.

T. Q. L., standing, directed to right, looking over shoulder towards left, wig, armour, sash, right hand grasping baton, left on hilt of sword, plumed helmet to left. Under, *The Right Honourable George Earl Marshall Lord Keith Altrie &c. Hereditary Earl Marshall of Scotland & Heritable Sheriff of the Merns Æ. A. 23. Petrus Parrocel Pinx. I. Simon fecit.* H. 14; Sub. 13; W. 9 $\frac{1}{4}$.

I. As described.

II. Modern.

Born about 1693; succeeded his father, in 1712, as 10th Earl Marischal of Scotland; took part in the rising of 1715, and was attainted. He escaped to the Continent, settled in Prussia, and rose in the favour of Frederick, who sent him as ambassador to Madrid. In 1759, he was pardoned by George II., and returned for a few years to Britain, but went back to Prussia, and died at Potsdam, 28th May, 1778.

93. John, Duke of Marlborough. CLOSTERMAN.

H. L., in oval, directed to right, facing towards and looking to front, wig with ribbons flying at back, plain coat open, star on right breast. Under, *His Excellency John Duke of Marlborough, Prince of the Holy Empire, Marquis of Blanford, Earl of Marlborough, Baron Churchill, of Sandridge and Baron Churchill, of Aumouth; Captain General of all Her Majesty's Forces, Master General of the Ordnance; One of the Lords of Her Majesty's most Honourable Privy Council and Knight of the most Noble Order of the Garter. Her Majesty's Ambassador Extraordinary and Plenipotentiary to the States General of the United Provinces & General of the Confederate Armies. I. Closterman pinxit Anno 1705. I Simon fecit. Cum Privilegio. Sold by E Cooper at the 3 Pigeons in Bedford Street Covent Garden.* H. 13 $\frac{1}{8}$; Sub. 12; W. 9 $\frac{1}{8}$.

I. Before any inscription. Brit: Mus.

II. As described. Suth: Coll.

Not mentioned by Bromley.

See page 143.

94. Id. DAHL.

H. L., in oval, directed towards left, facing towards and looking to front, long wig, armour, sash across left shoulder, and star. Under, inscription same as in foregoing, with the omission of painter's name and date; instead of which, *M. Dahl pinxit.* H. 13 $\frac{1}{2}$; Sub. 12; W. 9 $\frac{1}{2}$.

- I. As described. Suth : Coll.
- II. Cooper's address erased ; instead, *Printed & Sold by Tho: Glasf next the Exchange Stairs in Cornhill London.*
- III. Glass's address erased, except "London;" instead, *Geo Bickham Ex.*
- IV. At bottom to right, 96.

The inscription of this print being precisely the same as No. 93, it is possible that the same copper may have been used for both. If this was so, however, the entire portrait must have been erased, and the other scraped upon it, so that it could scarcely be entitled a variation of state.

95. John, Duke of **Marlborough**.

H. L., in oval, directed towards right, facing towards and looking to front, wig, armour, sash across left shoulder. Under, *The Duke of Marlborough. I Closterman pinx. E. Cooper ex. I. Simon fec.* H $8\frac{1}{4}$; Sub. 7; W. 6; O. D. W. $5\frac{7}{8}$.

I. As described. Suth : Coll.

II. Cooper's address and "I Closterman" erased; under name of personage, *Sold by Tho: Bakewell next ye Horn Tavern in Fleet street.*

This print has a greater resemblance to No. 94 than to No. 93, and an impression has been met with having "M. Dahl" written over where Closterman's name had been.

96. Sarah, Duchess of **Marlborough**. KNELLER.

T. Q. L., sitting, directed slightly to left, facing and looking downwards towards right, hair plain and falling over left shoulder, loose dress, right hand in lap, left elbow on table to right, hand supporting head, coronet on pedestal to left, trees in distance, curtain in background to right. Under, *Ducissa de Marlborough &c. Sacri Romani Imperij Principissa &c. G. Kneller S. R. Imp. et Angl. Eques Aur. Pinxit. J. Simon fecit. Sold by J Simon, against crofs Lane in long Acre.* H. 14; Sub. $13\frac{1}{8}$; W. $10\frac{1}{2}$. Suth : Coll.

Born, 1660; youngest daughter of Richard Jennings, Esq.; her eldest sister, Frances, was the celebrated beauty of the court of Charles II., and maid-of-honour to the Duchess of York; married, 1678, John Churchill, who was afterwards Duke of Marlborough; in 1683, lady of the bedchamber to the Princess Anne, over whom she exercised great influence up to 1710, when her power ceased and she retired from Court. She died, 18th October, 1744.

97. Id.

4to. Suth: Coll. Not mentioned by Bromley.

98. Mary, Queen of Scots.

H. L., in oval frame, embellished with thistles and fleur-de-lys, and intertwined with laurel branches, directed, facing, and looking towards left, hair dressed full at sides with black cloth over as a hood, necklace and ruff of white fur, close black flowered dress with trimmings of white fur in centre and under arms: the frame is supported on an entablature having in centre a shield surmounted by a crown, and *Maria Stuart D. G. Scotiæ & Franciæ Regina*. Under, *Sold by E Cooper at the 3 Pidgeons in Bedford Street. I Simon fe. Sold by Hen. Overton at the White Horse without Newgate.* H. 14½; Sub. 13¾; W. 10; O. D. H. 8; W. 7¼.

I. Before some retouching, and before part of left ear was shown under corner of black hood.

II. As described.

III. Address erased; instead, *Publish'd by R Marshall No 4 Aldermay Church Yard.*

Query if IV. or another plate, frame and border engraved in line on tablet, four lines, *Maria Stuart—Major*, at bottom, *Ex Museo Com de Roseberie I Simon fecit.*

Born at Linlithgow, 7th Dec., 1542. Beheaded, Feb. 8th, 1587. The romantic interest attaching to this princess caused a vast number of fictitious portraits of her to be produced long after her death. This print is entirely unlike any of her portraits having the slightest claim to authenticity; yet it is undoubtedly a portrait of a very charming person, and has all the appearance of being taken from the life. It may appear a wild conjecture, yet it is by no means impossible, that this print is really the likeness of the Hon. Mary Bellenden, maid-of-honour to the Princess of Wales (afterwards Queen Caroline). She was remarkable for uncommon wit and beauty, and married, in 1720, Colonel John Campbell, one of the grooms of the bedchamber to the Prince of Wales (afterwards George II.), who became 4th Duke of Argyll in 1761. She was appointed housekeeper of Somerset House, and died 18th Dec., 1736. Mary, wife of the 2nd Earl of Roseberry, was her father's sister, and died in 1756, hence the portrait may have come into that family.

99. Princess Mary.

T. Q. L., young, standing, directed and looking towards front,

facing slightly to right, low dress, pearls and flowers at back of hair, right hand holding curl on shoulder, left hand holding robe, curtain to right, to left table, on which lie cushion, and coronet, trees in distance. Under, *Her Highnesss Princefs Mary Fourth Daughter to his Majesty King George the Second. J. Simon delin et fecit. H. 13 $\frac{3}{4}$; Sub. 12 $\frac{3}{4}$; W. 9 $\frac{7}{8}$.*

See page 75.

100. Princess Mary. SEEMAN.

T. Q. L., standing, directed and looking towards front, facing slightly to right, brocaded dress, right hand on table to left on which lie cushion and coronet, fluted pillar in background, left hand holding robe. Under, *E. Seeman pinxt. I Simon fe et ex. Her Royl Highnesss Princefs Mary, Fourth Daughter to his Majesty King George ye II. Done from the Original Picture Painted for ye Princefs of Orange. H. 13 $\frac{7}{8}$; Sub. 12 $\frac{5}{8}$; W. 9 $\frac{7}{8}$.*

I. As described.

II. "Princefs Mary" altered to *ye Princefs of Hefse Casfel, &c.*, retouched.

III. $\frac{1}{8}$ subject at bottom erased, at bottom to right, *Sold by H Overton without Newgate.*

101. Samuel Mather. PHILIPS.

H. L., in oval, directed towards left, looking to front, wig, bands, gown over coat. Under, *Samuel Mather A. M. R. Philips pinx, J. Simon fecit. H. 8 $\frac{1}{4}$; Sub. 7 $\frac{1}{8}$ W. 5 $\frac{5}{8}$.*

Youngest son of Increase Mather, and younger brother of Cotton Mather. See page 974. He had a congregation at Witney, Oxfordshire, and published works in 1719 and 1723. His uncle, of the same names, was a Senior Fellow of Trinity College, Dublin, and died in 1671. He had also a cousin and a nephew of the same name, who lived in New England.

102. Sir Theodore Mayerne. RUBENS.

T. Q. L., sitting, directed and facing towards right, looking to front head uncovered, white beard, black dress with cloak over left shoulder, right hand on arm of chair, statue of Esculapius in niche to right, landscape in distance to left. Under, *Theodorus Turquetus Mayerneus, Eq. Aurat. Jacob. 1mi. et Carol. 1mi. Magnæ Britanniae Regum Archiater. Nat. A. D. 1572. Obiit A. D. 1654. Ad Tabulam in Pinacotheca Richardi Mead M. D. afervatam, a P. P. Rubens*

Eq. Aur. pictam, delineavit et Sculpt I Simon. H. $13\frac{1}{2}$; Sub. $12\frac{1}{8}$; W. $9\frac{1}{2}$. Brit : Mus.

Born at Geneva, his godfather being Theodore Beza ; physician to Henri IV. of France ; visited England for a short time in 1607, and after the assassination of Henri IV., in 1610, was appointed first physician to James I., and resided from thence in England. He was knighted in 1624. He died at Chelsea, it is said, from the effects of bad wine, 15th March, 1654-5, leaving his library to the College of Physicians.

103. Arthur Maynwaring. KNELLER.

Full H. L., standing, directed to right, facing and looking towards left, wig, collar and coat open, right hand within breast. Under, *Arthur Manwaringe of Ightfield in ye County of Salop, Esqr. G. Kneller S. R. Imp: et Angl. Eques Aur Pinxit. J. Simon fecit. Sold by I Simon against Crofs Lane in long Acre.* H. $14\frac{1}{8}$; Sub. 13; W. 10.

I. Before any inscription.

II. As described.

Born, 1668 ; educated at Oxford ; came to London and studied for the law, but his talents led him to authorship ; commissioner of the customs ; M. P. for Preston. He died at St. Albans, 13th Nov., 1712, leaving a son by the celebrated actress, Mrs. Oldfield, with whom he had formed a connection. His works were collected by Oldmixon, and published in 1715.

104. John Milton. R. WHITE.

H. L., in oval frame, directed and looking towards front, facing slightly to left, long hair, chaplet on head, collar and tassels, cloak. Under, *R White ad Vivum delin. I. Simon fecit Mr John Milton.*

*Three Poets in three distant Ages born
Greece, Italy, and England did adorn
The First in loftiness of Thought surpast,
The Next in Majesty, In both the Last.
The force of Nature could no further go
To make a Third she joyn'd the former Two.*

Sold by T Bowles in Pauls Church Yd & I Bowles in Cornhill. H. $13\frac{1}{4}$; Sub. $11\frac{3}{4}$; W. $9\frac{1}{2}$; O. D. H. $11\frac{1}{8}$; W. 9.

I. As described.

II. Slightly retouched, "in Cornhill" erased ; instead, & Son in Cornhill.

Born in Bread-street, Cheapside, 9th Dec., 1608; author of "Paradise Lost." Died, 8th Nov., 1674.

105. Mary, Duchess of **Montagu.** D'AGAR.

Full H. L., standing, directed to right, facing towards and looking to front, hair plain falling behind back, low dress, robe across left shoulder, right hand on pedestal to right, on which a spaniel is sitting looking to her face, her left hand on its back, obelisk and buildings in distance to right. Under, *Her Grace the Dutcheffs of Mountague. C. D.'Agar pinx. I Simon fecit. cum privilegio Regis, Sold by E Cooper at the 3 Pignons in Bedford Street.* H. $13\frac{7}{8}$; Sub. $12\frac{5}{8}$; W. $9\frac{7}{8}$.

I. As described.

II. Cooper's address erased; instead, *Sold by Thos Bowles in St Pauls Church Yard.*

See page 397.

106. Id.

DAHL.

H. L., in oval, directed towards front, facing slightly to right, looking slightly to left, hair plain and dressed off forehead, loose robe. Under, *The Lady Mountague. M : Dahl pinxit. J : Simon fecit.* H. $13\frac{3}{8}$; Sub. $11\frac{7}{8}$; W 10.

Three known. The print must have been engraved before 1709, in which year she became a Duchess.

107. John Morley. KNELLER.

T. Q. L., standing, directed to left, facing towards and looking to front, wig, plain coat, right hand holding pen, left on open book on table to left, on wall behind oval picture of a man carrying a lamb on his shoulders. Under, *John Morley of Halsted in Essex. Aged (60) Years 1716. G. Kneller S. R. Imp. et Mag : Brit : Baronet pinx. I Simon fecit.* H. 14; Sub. $12\frac{5}{8}$; W. $9\frac{7}{8}$.

Son of a butcher, and followed that trade himself for some years; became the confidant of Lord Treasurer Oxford, and carried on large speculations in land; was a humourist, and the friend of Prior, the poet, who alludes to him in the "Ballad of Down," and other places. He died in 1732, aged 75.

Instead of wishing to conceal his origin, he was naturally proud that his own industry and talents had raised him above it, and used to parade it on all occasions; of this the picture on wall in the print is an example.

108. Sir Isaac Newton. KNELLER.

Bromley, p. 235, dated 1712. Probably similar to print of same date, by John Smith.

109. Id. ID.

H. L., in oval, directed and looking towards front, facing slightly to right, long wig, open collar, loose gown, similar in reverse to print by John Smith. Under, *Isaacus Newton Eq. Aur. G. Kneller Eques pinx. F. Simon fecit. Cum privilegio Re. E. Cooper ex.* H. $8\frac{1}{4}$; W. $5\frac{5}{8}$; O. D H. $6\frac{1}{2}$; W. $5\frac{3}{8}$.

See page 401.

110. Id. THORNHILL.

H. L., in oval, directed towards right, facing towards and looking to front, thin white hair on head, collar open, loose gown, right hand pointing across breast. Under, *Isaacus Newton Eq: Aura. I. Thornhill Eq. pinx. I Simon fec. Sold by I Simon in New Street, Covent Garden.* H. $13\frac{7}{8}$; Sub. 12; W. $9\frac{7}{8}$.

I. As described. Brit: Mus.

II. Address erased.

111. Margaret, Lady North and Grey. KNELLER.

T. Q. L., sitting, directed slightly to left, looking to front, facing slightly to right, hair plain falling over right shoulder and held by right hand, loose dress, robe, left hand on lap, coronet on slab to left, trees in distance. Under, *The Right Honble Margeretta Maria Lady North & Grey. G. Kneller S. R. Imp: et Mag: Brit: Bart. pinx. I Simon fec: et Exc:* H. 14; Sub. $12\frac{1}{4}$; W. $9\frac{1}{4}$.

Daughter of Cornelius de Yong, Lord of Elmeet, receiver-general of the United Provinces, of the famous house of La Mark; married, 1st, the following; 2nd, in 1735, the Hon. Patrick Murray, Major of Ponsonby's Foot, who succeeded his father as 5th Lord Elibank, in 1736. She died, 6th June, 1762, and was buried at Aberlady.

Bromley gives a wrong date for her death.

112. William, Lord North and Grey. ID.

T. Q. L., standing, directed to left, facing towards and looking to front, long wig, lace cravat, coat with embroidery on edges pocket arms and cuffs, right hand on truncheon, left hand on hip, battle in distance to left. Under, *The Right Honble William Lord North &*

Grey, Baron of Kertling & Rolleston. G. Kneller S. R. Imp. et Mag. Brit. Bart. pinx. I. Simon fec: et ex. H. 14; Sub. 13; W. 10.

I. As described.

II. At bottom, *Sold by H Overton at ye White Horse without Newgate.*

Succeeded his father, in 1690, as 6th Baron North, of Kirtling, and 2nd Baron Grey of Rolleston; entered the army, and served under the Duke of Marlborough in all his campaigns, losing his right hand at the battle of Blenheim; lieutenant-general of the forces, 1711; governor of Portsmouth; married the preceding. Died at Madrid, without issue, 3rd Oct., 1734.

113. Anne Oldfield. RICHARDSON.

T. Q. L., sitting, directed towards right, facing towards and looking to front, with the half-shut eyes mentioned as a peculiarity by her contemporaries, hair plain falling over left shoulder, loose dress, right hand in lap, left elbow on pedestal to right, a book between hands, foliage in background, trees to left. Under, *Mrs Oldfield Decus et Deliciæ Theatri. I. Richardson pinx. I. Simon fec. & Ex. H. 13 $\frac{7}{8}$; Sub. 12 $\frac{3}{4}$; W. 9 $\frac{7}{8}$.*

I. As described. Three known.

II. Retouched, the characteristic expression of the eyes much weakened and altered, at each side of name of personage, two verses.

*Fashion'd alike by Nature & by Art
To please, ingage, & Interest ev'ry Heart.
In publick Life, by all who saw, Approv'd,
In private Life by all who knew her Lov'd.*

III. Heavily reworked, face altered, hair made high, painter's name erased.

IV. Further altered, "Mrs Oldfield" and verses erased; instead, *R: Brookshaw fecit Mrs Abington.* Engraver's name erased; instead, *Sold by R Marshall No 4 in Aldermay Church Yard London.*

See page 503.

Bromley, p. 311, mentions a 4to print of Mrs. Oldfield, by Simon.

114. William Charles, Prince of Orange.

H. L., in oval frame, directed towards left, facing towards and looking to front, long wig, breastplate and sash under coat, star of the Garter on left side. Under, *I. Simon fecit. His Serene Highness William Charles Henry Friso Prince of Orange & Nafsau &c. Sold*

by I Simon at the Eagle in Villers Street York Buildings London, H. 13 $\frac{7}{8}$; Sub. 12 $\frac{3}{8}$; W. 11 $\frac{3}{8}$; O. D. H. 9 $\frac{7}{8}$; W. 9 $\frac{1}{2}$.

See page 76.

115. James, Duke of **Ormond**. DAHL.

T. Q. L., standing, directed towards right, facing towards and looking to front, wig, armour, robe fastened across right shoulder, sash and badge of the Garter, right hand holding baton upright on bank to right, on which lies a helmet, left hand holding belt, in distance to left horsemen fighting, to right a castle. Under, *The Most Noble Prince James Duke of Ormond &c M. Dahl pinx. 1714. I Simon fecit. cum privilegio Reg. Sold by E. Cooper at ye 3 pigeons in Bedford street.* H. 14 $\frac{3}{8}$; Sub. 13; W. 10.

I. As described. Suth: Coll.

II. Plate retouched, causing a number of minute alterations over the entire. Cooper's address has been stopped out in all the impressions met with of this state.

See page 471.

Bromley, p. 261, mentions another print after Kneller, but this is probably an error in placing "Id." under Simon, instead of under Smith.

116. Robert, Earl of **Oxford**. KNELLER.

H L., in oval, panels in corners, directed towards left, facing towards and looking to front, wig, lace cravat, robes, collar and George, wand to left. Under, *The Right Honorable Robert Earl of Oxford & Earl Mortimer, Baron Harley of Wigmores in the County of Hereford, One of the Lords of Her Majties most Honorable Privy Council, Knight of ye most Noble Order of ye Garter & Lord High Treasurer of Great Britain. G. Kneller S. R. et Angl. Eques Aur. Pinx. I. Simon fecit. 1713. Sold by J. Simon against Crofs Lane in Long Acre, and Hen Overton at ye White horse without Newgate.* H. 13 $\frac{7}{8}$; W. 9 $\frac{1}{8}$; O. D. H. 11 $\frac{5}{8}$; W. 9 $\frac{5}{8}$. Suth: Coll.

On some impressions Overton's address is stopped out.

Born, 1661; M. P. for Tregony and Radnor; Speaker, 1700-5; Secretary-of-State, 1704-8, when he was forced to resign, being accused of correspondence with the Pretender; created as above, 1711; and Prime Minister, 1711-14; impeached in the following year, but acquitted by his peers in 1717. He died, 21st May, 1724. He was much attached to literature, friend of Swift, Pope, and others, and the founder of the famous Harleian library, now in the British Museum.

117. Sir Thomas Parker. KNELLER.

H. L., in oval frame, supported on entablature with shield of arms in centre, directed towards left, facing towards and looking to front, wig, bands, judge's robes and collar. Under, *The Right Honble Sr Thomas Parker Kt Lord Cheif Justice of England. G. Kneller S. R. Imp. et Angl. Eques Aur pinx. J Simon fecit. Sold by I Simon against Cross-lane in Long Acre & by E. Cooper in Bedford Street.* H. 16; Sub. 15½; W. 11½; O. D. H. 10¾; W. 9½.

I. As described. Three known.

II. Retouched, after "England" and one of Her Majesty's Most Honoble Privy Council; engraver's name and address erased, instead, to right, *I Simon fec. et ex. & sold by E. Cooper at the 3 pigeons in Bedford Street.* Suth: Coll.

III. Plate cut down to H. 14; W. 9½, entirely reworked, chancellor's robes over coat, arms engraved in line, motto, *SAPERE AVDE*, inscribed, *The Rt Honble Thomas Ld Parker Bn of Macclesfield Ld High Chancelor of Great Britain &c. G Kneller S. R. Imp et Mag Brit Bart pinx. I. Simon fecit et excudit.* Suth: Coll.

See page 407.

118. Id.

MURRAY

H. L., in oval, directed towards right, facing towards and looking to front, long wig, bands, judge's robes and collar. Under in centre arms, *The Right Honble Sr Thomas Parker Kt. Lord Cheif Justice of the Court of Queen's Bench. Tho: Murray pinx. J. Simon fecit. Sold by J Simon against Cross-lane in Long Acre & Phill Overton in Fleet Street.* H. 13½; Sub. 12½; W. 10½. Suth: Coll.

119. Peter, the Wild Boy. KENT.

H. L., in oval frame, directed, facing, and looking towards left, quantity of hair on head, coat, long cravat, right hand before him to left holding up a cross. Under, *Peter, the Wild Youth, Found in the Woods of Hamelin in Germany about Christmas 1725, Supposed to be about 13 years of Age, presented to his Majesty by whose Order he was brought over to England. Done From the Original Painting at Kingsinton by Mr Wm Kent. J. Simon Fect & Exc.* H. 13½; Sub. 12½ W. 9½. Brit: Mus.

See page 577.

120. Charles, Earl of Peterborough. DAHL.

H. L., in oval, directed and looking towards front, facing towards right, long wig, armour, scarf across right shoulder. Under, in centre

arms, coronet at top, *Son Excellence Charles Comte de Peterborow et de Monmouth, Vicomte de Mordaunt d'Aveland, Baron de Mordaunt de Turvey et de Rygate, Gouverneur du Comté de Northampton, Un des seigneurs du Conseil Privé de Sa Majesté Britanique, General et Commandant en Chef de Ses Forces en Espagne, Joint Amiral et Commandant en Chef de La Flotte de S. M. et Son Ambassadeur Extraordinaire en Espagne, et General de Sa Majesté Catholique dans l'Année 1706. M. Dahl pinx. J. Simon fec. Cum privilegio Re. Sold by E Cooper at ye 3 Pidgeons in Bedford Street. H. 13 $\frac{3}{8}$; W. 10 $\frac{1}{8}$; O. D. H. 11 $\frac{1}{2}$; W. 9 $\frac{3}{4}$. Brit : Mus. Suth : Coll.*

See page 77.

121. Id.

KNELLER.

H. L., in oval, directed slightly to left, facing and looking towards right, long wig, collar open, loose robe. Under, *His Excellency Charles Earl of Peterborow & Monmouth, Viscot Mordaunt of Aveland, Baron Mordaunt of Turvey & Rygate, Lord Lieutenant of the County of Northampton One of Her Majesty's most Honourable Privy Councill Generall and Commander in Chief of Her Majesty's Forces in Spain, Joynt Admirall and Chief Commander of Her Majesty's Fleet Her Majesty's Ambassador Extraordinary to the King of Spain, and Captain Generall and Commander in Chief of His Majesty's Forces by Sea and Land in Spain. G. Kneller S. R. Imp. & Angl. Eques Aur. pinx. 1705. I Simon fec. Cum privilegio Regis. Sold by E. Cooper at ye 3 Pidgeons in Bedford Street and I Overton at ye White horse without Newgate. H. 13 $\frac{3}{8}$; W. 10; O. D. H. 11 $\frac{1}{4}$; W. 9 $\frac{1}{2}$.*

I. Before any inscription. Suth : Coll.

II. As described. Brit : Mus. Suth : Coll.

III. Overton's address erased.

122. Sir Constantine Phipps.

H. L. in oval, directed towards right, facing towards and looking to front, long wig, lace cravat, chancellor's gown over coat. Under, in centre arms, motto, VIRTUTE QUIES, *The Right Honourable Sr Constantine Phipps Kt Lord High Chancellor & One of the Lords Justices of the Kingdom of Ireland. I Simon fecit. Sold by I Simon against Cros Lane in Long Acre. Sold by Hen : Overton at ye White horse without Newgate. H. 13 $\frac{3}{4}$; W. 10; O. D. H. 11 $\frac{1}{2}$; W. 9 $\frac{3}{4}$. Brit : Mus. Suth : Coll.*

Son of Sir William Phipps, who discovered the sunken Spanish treasure at Hispaniola; bred to the law; knighted and appointed as

above, 1710; resigned, Sept., 1714, and retired into private life, residing at the Middle Temple, where he died, 9th Oct., 1723. His descendants obtained the titles Earl of Mulgrave and Marquess of Normanby.

123. Sarah, Lady **Piers**.

Full H. L., directed and looking towards front, facing slightly to left, attitude and dress similar in reverse direction to the print of Mrs. Walpole (see No. 156), curtain in background to left, courtyard and terrace in distance to right. Under, *Sarah, Lady Piers, Wife to Sir George Piers Bart, of Stonepitt in Kent, & Daughter of Matthew Roydon Esqr Originally of Roydon in Yorksheir. I Simon fecit.* H. 14; Sub. 12½; W. 10.

Sir George Piers died, 7th May, 1720, aged 50. Stonepitt was then sold to Richard Goodhugh, Esq., and subsequently passed by a female heir to Richard Round, Esq. The Piers baronetcy was Scotch, and created in 1638.

124. Edward **Polehampton**. MURRAY.

H. L., in oval, directed towards right, facing towards and looking to front, cap, mole with hair on right cheek, neckcloth, plain coat. Under, *Capn Edward Polehampton pr. æ 58. 17* (two figures which appear to have been "01," altered with a pen to 10). *T. Murray Pinx: I. Simon fec:* H. 13½; Sub. 11¾; W. 9½.

Bromley, p. 231, calls him colonel; but query if he had not retired from the army and become a painter at the date of the print. His address is given as publisher on No. 42, so he probably was a personal friend of the engraver.

125. Alexander **Pope**. DAHL.

Full H. L., directed to front, facing and looking towards right, short wig, open collar, fur-edged gown, right arm on table before him, hand holding pen, left hand on paper on same table, on which also lies an inkbottle. Under, *M. Dahll Pinx. 1727. J. Simon fec. 1728. Mr Alexander Pope. Sold by J. Simon in New Street near Convent Garden.* H. 13¾; Sub. 12¾; W. 9¾.

I. As described. Three known.

II. Retouched, subject erased ⅓ at bottom, address erased. Brit: Mus.

See page 413.

126 Benjamin **Pratt**.

H. L., in oval frame, panelled corners, directed towards left, facing

towards and looking to front, wig, bands, black gown. Under, in centre arms and crest, *The Reverend Mr. Benjamin Pratt A. M. Late Chaplain to the most Noble his Grace George Duke of Northumberland &c. obiit 3d May 1715. I Simon fecit Sold by Wm Sarson Bookseller without Aldgate.* H. $13\frac{3}{4}$; Sub. $11\frac{1}{8}$; W. $9\frac{3}{4}$; O. D. H. $11\frac{5}{8}$; W. $9\frac{1}{2}$.

I. As described.

II. Face altered, and facing and looking towards left, arms and inscription erased; instead, *P Pelham fecit I Bowles Excudit. Iona- than Swift S. T. D. Dean of the Cathedral Church of St. Patrick's in Dublin.*

*Four Brilliant Gems, In this Great Genius shine,
The Scholar, Poet, Statesman, and Divine;
Each justly merits our esteem, alone,
But raise our wonder, when conjoyn'd in one,
Who lights the World & like the Wandring day,
Does round the Globe his chearfull beams display,
Revives the Art of the Adepts of Old,
And turns Brass halfpence into Standard Gold;
He damn'd 'em first and sent 'em back, tis true,
But gave to Ireland, Golden Lines in lieu,
Better ten thousand Projects should be crost,
Than one Hibernian Drafer's wit be lost.*

III. Modern.

A clergyman of these names was provost of Trinity College, Dublin, 1710-17; another Benjamin Pratt was born in Boston, 1709, became chief-justice of New York, and died in 1763.

127. Matthew **Prior**. RICHARDSON.

H. L., in oval frame, directed slightly to right, facing and looking towards left, black cap, white neckcloth, plain coat. Under, *Mr Mathew Prior. I. Richardson pinx 1718. I Simon fecit et excudit.* H. 14; Sub $12\frac{3}{8}$; W. 10; O. D. H. $11\frac{1}{2}$; W. $9\frac{3}{4}$.

I. As described.

II. With Overton's address.

See page 414.

128. William **Pulteney**. KNELLER.

T. Q. L., standing, directed towards left, facing towards and looking to front, wig, plain coat, scarf across right shoulder, right arm

extended, left hand on hip, trees in distance to left. Under, *The Right Honble William Pulteney Esqr. Sr G. Kneller Bart Pinxit. J. Simon fec et excu.* H. $13\frac{7}{8}$; Sub. $12\frac{3}{8}$; W. $9\frac{7}{8}$.

I. Before inscription. Ibbot and Sykes' sales.

II. As described.

An after-state is mentioned in Ibbot sale catalogue.

See page 841.

Raphael. See No. 173.

129. Robert, Lord Raymond. MAUBERT.

H. L., in oval, directed towards right, facing towards and looking to front, wig, bands, judge's robes and collar. Under, *The Rt Honble Robert Lord Raymond Baron of Abbots Langley in the County of Hertford, Ld Chief Justice of his Majties Court of Kings Bench, & one of the Lords of his Majties most Honble Privy Council. I. Maubert pinx. I. Simon fec. Sold by I. Simon in Newstreet near Covent Garden.* H. $13\frac{7}{8}$; Sub. $12\frac{3}{4}$; W. $9\frac{7}{8}$; O. D. H. $11\frac{3}{4}$; W. $9\frac{3}{4}$.

Born, 1673; son of Sir Thomas Raymond; who was appointed judge of the Common Pleas, 1680; went to the bar; solicitor-general and knighted, 1710; adhered to Walpole, and appointed judge, in 1724, and chief-justice the next year; created as above in 1731. He died, 15th April, 1733.

130. Id.

RICHARDSON.

Bromley, p. 262. The first state is with a younger face, and title, "Sir R: Raymond."

131. Sir George Rooke.

H. L., in oval, directed towards right, facing towards and looking to front, full wig, neckcloth, gown. Under *Sr George Rooke. I. Simon fec. E. Cooper ex.* H. $8\frac{1}{8}$; Sub. $7\frac{1}{4}$; W. $5\frac{7}{8}$; O. D. H. $6\frac{3}{4}$.

I. As described. Suth: Coll.

II. Simon's name and Cooper's address erased; instead, *Printed & Sold by — Fleetstreet*, remainder not decipherable from the traces on next state.

III. Inscription erased; instead, without the slightest alteration of the portrait, *Mr Wicherley London Printed for John Bowles.*

Born in Kent, 1650; entered the navy, and soon distinguished himself; made admiral, and knighted by William III., and admiral of the fleet by Anne; took Vigo, and destroyed the galleons, 1702; took

Gibraltar, 1704; gained the battles of La Hogue and Malaga; was M. P. for Portsmouth, and, in consequence of his opposition to the Whig party, was allowed to spend the rest of his life in retirement. He died, 24th Jan., 1708-9, and was buried at Canterbury.

Mrs. Rudge. See No. 176.

132. Duke of **Savoy**.

H. L., in oval, directed towards right, facing towards and looking to front, long hair, breastplate, Order of the Annunciation hung from neck. Under, *The Duk of Savoy E. Cooper ex. I. Simon fe.* H. $8\frac{1}{4}$; Sub. $6\frac{3}{8}$; W. 6; O. D. H. $6\frac{3}{4}$; W. $5\frac{3}{4}$.

Victor Amadeus II., born, 1665; became Duke of Savoy, 1672; having carried on war with France from 1690 to 1695, he joined the French against his former allies, which brought about the peace of Ryswick, in 1697. He afterwards again changed, and by the peace of Utrecht, in 1713, obtained the kingdom of Sicily. In 1730, he abdicated in favour of his son Charles Emmanuel, but afterwards wished to resume power. He died, 31st Oct., 1732.

In Sutherland Catalogue this portrait is called "Prince Eugene;" but, although there is some resemblance, it is not probable that the inscription, which could not accurately refer to Prince Eugene, is erroneous, for the Duke of Savoy was a very prominent character in the foreign affairs of England about the early part of last century.

133. William **Shakespeare**. ZOUST.

H. L., in oval, directed towards right, facing towards and looking to front, own hair, small beard, white collar, flowered coat closely buttoned. Under, *Zoust pinx. Shakespeare Ob: A. D. 1616. Ætat: 53. Done from a Capital Picture in the Collection of T. Wright Painter in Covent Garden. I. Simon fe et ex.* H. $13\frac{1}{2}$; Sub. $11\frac{1}{2}$; W. $9\frac{7}{8}$.

I. As described. Brit: Mus.

II. Retouched, Simon's name erased; instead, *T Burford Excudit.*

The picture being painted so long after Shakespeare's death cannot, of course, have any well-founded claim to authenticity; and although the poet was highly thought of at the time this print was published, he was not appreciated, nor were his works closely studied, as has since been the case. On the subject of the various portraits of him volumes have been published.

134. Sir Cloudesley Shovel. DAHL.

H. L., in oval, similar in same direction to print by Lens (No. 18, page 818). Under, *Sr Cloudesly Shovel M Dahle pinx. J. Simon fecit. E. Cooper ex.* H. $7\frac{7}{8}$; Sub. $6\frac{5}{8}$; W. $5\frac{3}{4}$; O. D. H. $6\frac{5}{8}$. Suth: Coll. See page 423.

135. John, Lord Somers. KNELLER.

H. L., in oval, directed towards right, facing towards and looking to front, long wig, velvet coat, cravat with fringed ends. Under, *The Rt Honoble John Lord Somers. G. Kneller Eques pinx. J. Simon fecit. Sold by E. Cooper at ye 3 Pidgeons in Bedford Street Covent Garden.* H. $13\frac{1}{2}$; Sub. $12\frac{1}{8}$; W. $9\frac{7}{8}$; O. D. H. 12; W. $9\frac{3}{4}$. Brit: Mus. Suth: Coll.

Born at Worcester, 1650; educated at Oxford; went to the bar, and was counsel for the seven bishops at their trial; M.P. for Worcester, in 1689; solicitor-general, advancing to attorney-general, and lord-keeper, in 1693; lord-chancellor, and created a peer, in 1697. He was attacked by the Tory party on account of his share in the Partition Treaty (see page 468), and the seals were taken from him, in 1700. He then withdrew to his seat near Cheshunt, and occupied himself in literary pursuits; was president of the Royal Society, 1698-1703. He was president of the council, 1708-10; afterwards became very infirm, and died of apoplexy, 26th April, 1716.

136. Charles, Duke of Somerset.

H. L., directed and looking towards front, facing slightly to right, long wig thrown back from left shoulder, collar open at neck, gown, left arm on block before him towards right, right hand on hip. Under, *Charles Duke of Somersæt, Earl of Hertford, Viscount Beauchamp, Baron Seymour, Beauchamp of Hache, & Seymour of Troubridg, Master of ye Horse to Her Majtie, Chancellor of ye Vniversity of Cambridg One of ye Lds of Her Majties most Honble Privy Council, & Kt of ye most Noble Order of the Garter. G. Kneller S. R. Imp. et Angl. Eques Aur. pinxit. J. Simon fecit Sold by J. Simon against Crofs Lane in long Acre.* H. $14\frac{1}{8}$; Sub. $12\frac{7}{8}$; W. $10\frac{1}{8}$.

I. Before any inscription. Suth: Coll.

II. As described.

III. Retouched, but with excellent judgment, and giving much more brilliant effect, "Charles Duke of Somerset" erased; instead, *Charles Duke of Somersæt Marquis &*; "of Hache" erased, instead, *de Hache*; "of" Troubridg, erased, instead, *de*. Brit: Mus.

IV. Ribbon and star of Garter on block to right. Suth : Coll.
See page 137.

137. Princess Sophia of Hanover.

H. L., in oval, directed and looking to front, similar to print by Faithorne, No. 38. Under, *The most Illustrious Princess Anna Sophia of Hanover elected by a late Act to succeed to ye Crown of England after Her Majestie Queen Ann and Her Royal Issue. I. Simon fec. Cum Privilegio. E. Cooper ex.* H. $8\frac{1}{4}$; Sub. $6\frac{1}{8}$; W. $5\frac{5}{8}$. Suth : Coll.

See page 475. See same for state of Faithorne's print altered by Simon.

Bromley, App. p. 11, mentions another after Herseman, dated 1706. Nagler does not give the name of this painter, and for this and other reasons, it is doubtful that such a print was engraved.

138. Thomas Southerne. WORSDALE.

H. L., in oval frame, directed towards right, facing towards and looking to front, wig, plain coat closely buttoned, except two buttons at collar. Under *James Worsdale pinxt. J. Simon fe. Thomas Southerne Esqr. Sold by J. Simon at the Golden Eagle in Villars Street York Buildings.* H. $13\frac{3}{4}$; Sub. 12; W. $9\frac{3}{4}$; O. D. H. $11\frac{3}{8}$.

I. Before any inscription.

II. As described.

Born in Dublin, 1659; educated in Trinity College there; when a youth, removed to London, where he devoted himself to play-writing and poetry, and served as a soldier against the Duke of Monmouth. He was esteemed by Dryden, and died 26th May, 1746, having amassed a considerable sum by his plays; amongst the best known of them are "Oroonoko," and the "Innocent Adultery."

139. Ezekiel Spanheim. ARLAUD.

H. L., in oval, directed towards left, facing towards and looking to front, long wig, lace cravat, gown. Under, *Ezechiel Spanhemius Liber Baro. Serenmi ac Potentmi Borussorum Regis Friderici Minister Status; et nuper ad Serenum ac Potentum Magnæ Britanniæ Regem Gulielmum III. Nunc ad Serenam ac Potentam Reginam Annam Legatus Extraordinarius. Ano. Dmi. MDCCVII. B. Arlaud pinx, ad vivum J. Simon fec.* H. $13\frac{5}{8}$; Sub. $11\frac{3}{4}$; W. $10\frac{1}{8}$; O. D. H. $11\frac{1}{2}$; W. $9\frac{3}{4}$.

I. As described. Suth : Coll.

II. Retouched, narrow frame in short horizontal lines round subject, and panels filled in with short strokes. Suth: Coll.

Born at Geneva, 1629; distinguished himself by his learning; appreciated by the Princess Sophia; and ambassador from the elector-palatine, and the Elector of Brandenburg (who finally secured his entire services) to various courts, England amongst others. He rendered much service to the refugees at the revocation of the edict of Nantes; was created a baron by the elector, when he became King of Prussia. He died in London, 28th Oct., 1710, and was buried in Westminster Abbey. His most celebrated work is on the use and excellence of ancient medals, which has passed through many editions.

140. James Stanhope. KNELLER.

T. Q. L., standing, directed to right, facing towards and looking to front, dark wig, military coat open at breast, right hand on baton, to left a thistle, battle in distance to right. Under, *His Excellency Lievt Genll James Stanhope, Generall and Commander in Chief of Her Majesties Forces in Spain Her Majesties Envoy Extraordinary & Plenipotentiary to His Catholick Majesty. G. Kneller S. R. Imp. et Mag. Britaniæ Eques pinx. J. Simon fecit. Sold by E. Cooper at ye 3 Pigeons in Bedford Street & J. Simon in Long Acre against Cross-lane.* H. $14\frac{1}{8}$; Sub. $12\frac{3}{4}$; W. $10\frac{1}{8}$.

I. As described. Brit: Mus.

II. "& — lane" (Simon's address) erased. Suth: Coll.

Born, 1673; grandson of 1st Earl of Chesterfield; entered the army, and was wounded at the siege of Namur, in 1695; went to Spain, and obtained great credit, ending in his appointment as commander-in-chief, in 1708; took Mahon in Minorca; won the battles of Almanara and Saragossa; and, in Sept., 1710, took possession of Madrid for Charles III. He was twice taken prisoner in the Spanish war. On the accession of George I., he was appointed secretary-of-state, by the influence of Townshend and Walpole, but he left them, joined Sunderland, and became first minister, in 1717; in the following year Sunderland took his place; created successively Baron, Viscount, and Earl Stanhope. He died, 5th Feb., 1720-21, of apoplexy, said to have proceeded from irritation at an abusive speech from Philip, Duke of Wharton, on the day before.

141. Richard Steele. KNELLER.

Full H. L., standing, directed towards right, facing and looking to front, dark wig, cravat, coat buttoned at waist only, right elbow

leaning on block to left, on which is inscribed, *G. Kneller Eques pinxit*, tree in background to right. Under, *Mr Steele J. Simon fecit*. Sold by I. Tonson in the Strand. H. 14; Sub. 12 $\frac{3}{4}$; W. 10.

I. As described. Brit: Mus.

II. Engraver's name and address erased; instead, *Sold by J. Smith in Rufsell street*.

Born in Dublin, 1671; educated at the Charter-house and Oxford; author of several plays, and the *Tatler* and *Spectator*; M. P. for Stockbridge, in 1713; but expelled for a political paper, votes being, 245 against 152. On the accession of George I., he was knighted, and received various appointments. He died at his seat, Llangunnor, near Caermarthen, 1st Sept., 1729.

142. Thomas, Earl of **Strafford**. D'AGAR.

T. Q. L., standing, directed and looking towards front, facing slightly to left, wig, robes of the Garter, collar and George, right hand on hip, left hand on hilt of sword, plumed hat to left, in distance through window to right ship firing. Under, in centre arms, rising into subject, motto, EN DIEU EST TOUJ, *His Excellency the Right Honourable Thomas Earl of Strafford Viscount Wentworth, of Wentworth Woodhouse, and of Stainborough Baron of Raby Newmarch and Oversley Her Majestys Ambassador Extraordinary & Plenipotentiary to the States General of the United Provinces and also at the Congress at Utrecht; Colonel of Her Majesty's own Royal Regiment of Dragoons Lieutenant General of all Her Forces; first Lord of the Admiralty of Great Britain & Ireland; one of ye Lord of Her Majesty's most Honourable Privy Council, & Knight of the most Noble Order of the Garter*. C. D'Agar pinx. J. Simon fecit Cum privelego Reg. E. Cooper Ex. H. 14 $\frac{1}{2}$; Sub. 12 $\frac{3}{4}$; W. 10 $\frac{1}{2}$.

I. As described. Suth Coll.

II. Plate retouched, wig lengthened. Suth: Coll.

Entered the army, and served under William III., and afterwards with Marlborough; succeeded, in 1695, his cousin (who was son of the 1st Earl of Strafford), as 3rd Baron Raby; created as above, 1711. Died, 1739.

143. (Prince James **Stuart**.)

H. L., in oval frame, supported on entablature, directed and looking nearly to front, facing slightly to right, wig, breastplate, sash from right shoulder. H. 13 $\frac{3}{8}$; W. 9 $\frac{7}{8}$; O. D. H. 9 $\frac{5}{8}$; W. 8 $\frac{3}{8}$.

See page 935.

The adherents of the cause of the Stuarts, or Jacobites, as they were generally styled, had engraved and circulated amongst them, for a few years previous to 1745, several portraits of those considered by them the Royal Family of England, but, by the great majority of the nation, Pretenders. For obvious reasons, it was thought better to issue them anonymously; and, although in the case of Faber, jun., No. 339, and A. Miller, Nos. 50, 51, the artists' names were placed on the prints, yet in this and the three following, which are a complete set of all the family then living, even that was not done. The connoisseur, however, acquainted with Simon's style, is as certain that he did them as if he had seen it with his eyes. Simon engraved members of the reigning family so often, that he may have been specially anxious to keep secret his engravings of the Stuarts.

144. (Princess Clementina Stuart.)

H. L., in oval frame, supported on entablature, directed slightly to left, looking to front, facing slightly to right, pearls and black plume in hair, curl falling on right shoulder, full dress, short sleeves, robe over shoulders. Dimensions same as foregoing.

See page 429.

145. (Prince Charles Edward Stuart.)

H. L., in oval frame, supported on entablature, in centre of which is a shield, a youth, directed towards right, facing and looking towards front, small wig, cravat with lace frill, embroidered edging and cuffs to coat. H. $12\frac{1}{4}$; W. $8\frac{1}{8}$; O. D. H. $7\frac{1}{2}$; W. $6\frac{5}{8}$.

Not mentioned by Bromley.

Born at Rome, 30th Nov., 1720; went to Scotland with a few attendants, and hoisted his standard in August, 1745; entered Edinburgh, and defeated Sir John Cope at Preston Pans; took Carlisle, and penetrated to Manchester and Derby; but not meeting with the expected support, his army retired, and his hopes were shattered at Culloden, on the 16th April, 1746. He escaped with difficulty; and although he is said to have visited London twice, this was the last serious attempt to overthrow the reigning family. He died at Rome, 31st Jan., 1788.

148. (Prince Henry Benedict Stuart.)

H. L., in oval frame, supported on entablature, in centre of which is a shield, a boy, directed to left, facing towards and looking nearly to front, wig with long curls falling behind back, embroidered edging and cuffs to coat. Dimensions same as foregoing.

Not mentioned by Bromley.

Born at Rome, 26th March, 1725; after Culloden he took orders; on obtaining the purple he assumed the title of Cardinal York, and on his brother's death, had a medal struck bearing his own portrait, with title, "Henricus nonus Angliæ Rex." His villa was plundered by the French in 1798. He died at Rome, in 1807, the last, and in many essentials, the best of his family.

147. Anne, Countess of Sunderland. D'AGAR.

T. Q, L., sitting, directed slightly to left, looking to front, facing towards right, hair plain, curl falling on left shoulder, low plain dress with close sleeves to a little below the elbow, right elbow on block to left, left hand on lap, book upright between hands, trees in distance to left. Under, *The Right Honoble the Countess of Sunderland. C. D'Agar pinx. I. Simon fecit. cum privilegio Regi. Sold by E. Cooper at the 3 pigeons in Bedford Street. H. 14; Sub. 12½; W. 10½.*

I. As described.

II. Cooper's address erased; instead, *Printed for Jno Bowles & Son at the Black Horse in Cornhill.*

Second daughter of John Churchill, Duke of Marlborough; married in Jan., 1700, the following. Died, 15th April, 1716. Her second son became Duke of Marlborough, and the son of her third son, Earl Spencer.

148. Charles, Earl of Sunderland. KNELLER.

Full H. L., standing, directed towards right, facing towards and looking to front, wig, long cravat, plain coat, right hand within its breast, star on left side, hat under left arm. Under, *The Right Honble Charles Earl of Sunderland, &c. G. Kneller Eq Baront pinxt. 1720. I. Simon fec. 1724. Sold by him at the 7 Stars in King Street Covent Garden. H. 13¾; Sub. 12½; W. 10. Suth: Coll.*

Born, 1674; succeeded his father as 3rd earl, 1702; secretary-of-state, 1706; but had to resign, 1710, in consequence of his unpopularity with regard to Sacheverel. He was appointed Lord Lieutenant of Ireland on the accession of George I., but never went over; secretary-of-state, 1717, and first lord in the following year, until he was succeeded by Walpole, in 1721. He died soon afterwards, 19th April, 1722.

149. Count Tarouca. KNELLER.

H. L., in oval, directed slightly to left, looking to front, facing

slightly to right, wig, armour, ribbon round neck with badge. Under, *Joao Gomes da Silva Conde de Tarouca. G. Kneller S. R. Imp. & Angl. Eques Aur pinx. I. Simon Fecit.* H. $13\frac{1}{2}$; Sub. 12; W. $9\frac{1}{8}$; O. D. H. $11\frac{7}{8}$.

I. Before any inscription. Suth: Coll.

II. As described. Suth: Coll.

III. "I Simon Fecit" erased; instead, *B Picart fecit 1725.* Portuguese minister to England, 1709.

150. Sir Richard **Temple**. KNELLER.

T. Q. L., standing, directed slightly to left, looking to front, facing slightly to right, very long wig, cravat with fringed ends, plain coat, left hand on hip. Under, *The Honble Sr Richard Temple Bart. Lieutenant General of Her Majestys Forces &ca. G. Kneller S. R. Imp. et Angl Eques Pinxit. I. Simon fecit. Sold by I. Simon against Crofs-Lane in Long-Acre.* H. $13\frac{3}{8}$; Sub. $12\frac{3}{4}$; W; 10.

I. As described. Suth: Coll.

II. Inscription and $\frac{1}{8}$ subject at bottom erased; instead, *The Right Honble Richard Lord Cobham Lieutenant General of His Majestys Forces &ca. G. Kneller S. R. Imp: et Mag: Britt: Barontt Pinx: I Simon fecit. Sold by I. Simon agst Crofs Lane in Long Acre.*

III. Simon's address erased.

Succeeded his father as 3rd baronet, 1697; M.P. for Buckingham; entered the army, served in Flanders; major-general, 1708-9, lieutenant-general the next year; created, 1714, Baron, and 1718, Viscount Cobham; resigned his places, 1733, but was made field-marshal after Walpole's overthrow. He died at Stowe, 13th Sept., 1749. He was much eulogised by Pope.

151. John **Tillotson**. ID.

T. Q. L., sitting, directed towards right, facing towards and looking to front, own hair, episcopal robes, right hand on arm of chair, left hand on knee, square cap on table to right. Under, in centre arms, *Reverendissimus in Christo Pater Iohannes Tillotson Providentia Divina Archiepiscopus Cantuariensis, totius Angliæ Primas et Metropolitanus Serenissimis Principibus Regi Gulielmo et Reginæ Mariæ a Seeretioribus Consilijs. G. Kneller Eques Pinxit. J. Simon Fecit.* H. $13\frac{5}{8}$; Sub. $11\frac{3}{4}$; W. $9\frac{3}{4}$.

See page 431.

152. William Tong. WOOLLASTON.

H. L., in oval frame, directed towards right, facing towards and looking to front, wig, bands, black gown over coat. Under, *The Reverend Mr William Tong. I. Wollaston pinx. I. Simon fecit.* H. 14; Sub. 12 $\frac{1}{4}$; W. 10; O. D. H. 11 $\frac{7}{8}$; W. 9 $\frac{7}{8}$.

Born, 1662; intended at first for the law, but afterwards became an English Presbyterian minister; succeeded Dr. Obadiah Grew, at Coventry, and about ten years afterwards, in 1702, became pastor at Salter's Hall, Cannon-st. He died, 21st March, 1726-7. He published lives of Dr. Shower and Matthew Henry, who was his personal friend, and whose Commentary he assisted in completing, "Doctrine of the Trinity defended," and other works.

153. Charles, Viscount Townshend. KNELLER.

H. L., in oval, directed towards left, facing towards and looking to front, long wig, lace cravat, robes. Under, *The Right Honble Charles Lord Viscount Townshend G. Kneller S. R. Imp. et Mag. Brit. Baronets Pinx. J. Simon fecit. Cum privilegio Regis. Sold by E. Cooper at the 3 Pigeons in Bedford Street.* H. 13 $\frac{3}{4}$; Sub. 11 $\frac{3}{4}$; W. 9 $\frac{3}{8}$.

I. As described.

II. Cooper's address erased; instead, *Sold by I Smith near the Fountain Tavern in the Strand*, to right, *I Smith ex.* Brit: Mus.

III. Smith's address erased; instead, *Sold by B: Dickinson at Inigo Jones head against Exeter Change in the Strand.*

IV. Dickinson's address erased; instead, *Sold by Thos Millward next ye Globe Tavern Fleet Street.*

Born, 1674; succeeded his father as 2nd viscount, 1697; held a leading position amongst the Whigs, acting in concert with Walpole, whose sister, Dorothy, became his second wife, in 1713. His differences with Walpole, subsequently, however, caused him to leave the administration, in 1730, and he retired to Rainham, where he died, 21st June, 1738.

154. Sir John Vanbrugh. ID.

H. L., directed towards left, facing and looking slightly to right, long wig, collar open, badge suspended by chain round neck, left arm on table before him, hand holding compasses. Under, *Sr John Vanbrugh. G. Kneller S. R. Imp: et Mag: Brit: Baronet pinx. I Simon fecit. Sold by J. Tonson in the Strand.* H. 13 $\frac{3}{4}$; Sub. 12 $\frac{3}{8}$; W. 9 $\frac{7}{8}$.

I. As described.

II. Engraver's name and address erased; instead, *Sold by J. Smith in Russell Street.*

See page 435.

155. Richard **Waddell**.

H. L., in oval, directed towards right, facing towards and looking to front, close black cap, bands, black gown. Under, *Richardus Waddell S. T. D. S. Andreæ Archidiaconus. I Simon Fecit.* H. $13\frac{3}{4}$; Sub. 12; W. $9\frac{3}{4}$; O. D. H. $11\frac{5}{8}$; W. $9\frac{1}{2}$.

I. As described.

II. Under subject, *Ætat 80 Obijt natus 89.*

Died at Edinburgh, July, 1718.

156. Catherine **Walpole**. DAHL.

Full H. L., directed and looking to front, facing slightly to right, hair plain with long hood or veil passing under her arms, which lean with hands across on table before her, loose dress, short sleeves. Under, *The Honble Mrs Walpole. M. Dahl pinx. I Simon fecit. Cum privilegio Regis. Sold by E. Cooper at ye 3 Pigeons in Bedford Street.* H. $13\frac{7}{8}$; Sub. $12\frac{5}{8}$; W. 10.

I. As described. Brit: Mus.

II. "Mrs" erased, instead, *Lady*; Cooper's address erased, instead, *Printed & Sold by Phil, Overton near St Dunstan Ch Fleet street.*

III. Privilege and "Phil. — Dunstan Ch" erased; instead, *Robt Sayer at the Golden Buck.*

Daughter of John Shorter, Esq., of Bibbrook, Kent, and granddaughter of Sir John Shorter, who died when Lord Mayor of London, in 1688; married, 30th July, 1700, at Knightsbridge chapel, Robert Walpole; on his being knighted, in 1725, became Lady Walpole. She died, 20th August, 1737. She is stated to have been of exquisite beauty and most accomplished manners. Her youngest son, Horace was so unlike all the Walpoles, that it has been suspected that his father's name was Hervey.

157. Horatio **Walpole**. VANLOO.

T. Q. L., sitting, directed towards right, facing towards and looking to front, wig, velvet coat, ruffles, right arm across that of chair, hand holding pen, left arm on table to right, on which lie inkstand, and papers addressed, *A Son Excellence Monsr Walpole Ambassadeur A la Haye. A Paris*, pillar in background. Under, *Vanlo*

Pinx. 1739 *I Simon fecit.* 1741. *The Right Honble Horatio Walpole Esq.* H. 13 $\frac{7}{8}$; Sub. 12 $\frac{1}{4}$; W. 9 $\frac{7}{8}$.

I. As described.

II. At bottom, *Price rs 6d.*

Born, 1678; younger brother of Sir Robert; employed in several important embassies and offices; privy-councillor, 1730; created Lord Walpole of Woolterton, 1756. Died, 5th Feb., 1757. He married, in 1720, Mary Magdalen, daughter of Peter Lombard, Esq., and his son succeeded Horace Walpole, 4th Earl of Orford, as Baron Walpole, in 1797, and was created Earl of Orford, in 1806. In Walpole's writings he is sometimes alluded to as old Horace, for whom young Horace appears to have entertained but little respect.

158. Robert Walpole. HYSING.

H. L., in oval frame, directed towards left, facing towards and looking to front, wig, coat with sash and star, and robe of office over, portion of right hand seen at breast. Under, *H. Hysing Pinxt. I. Simon fecit. The Right Honble Sr Robert Walpole First Lord Commissioner of the Treasury, Chancellor of the Exchequer, Knight of the most Noble Order of the Garter, & one of his Majesties most Honble Privy Council. Sold by I. Simon at the Golden Eagle in York Buildings.* H. 13 $\frac{3}{4}$; Sub. 12; W. 9 $\frac{7}{8}$; O. D. H. 11 $\frac{5}{8}$; W. 9 $\frac{5}{8}$.

I. As described.

II. Face altered, and made older and fatter, portion of hand erased; instead, buttons of coat are seen.

See page 79.

159. Id. JERVAS.

H. L., in oval, directed towards right, facing towards and looking to front, long wig, cravat, robes of office. Under, *The Right Honble Sr Robt Walpole Knight of the Bath Chancellor of the Exchequer first Ld Commissioner of the Treasury & one of His Majesty's most Honble Privy Council. C: Jervas pinx: I Simon fecit cum privilegio Regis Printed & Sold by Tho: Glafs next the Exchange Stairs in Cornhill London.* H. 14; W. 10; O. D. H. 11 $\frac{1}{2}$; W. 9 $\frac{3}{4}$.

I. As described.

II. "Tho:— London" partly erased; instead, *Geo Bickham.*

There may have been a state before these, but even in the last state, the only one met with, the plate is little worn, although it seems to have met with injuries, consequently it is probable that but few impressions were taken.

160. Sir Robert Walpole. KNELLER.

H. L., in oval, directed towards left, facing towards and looking to front, wig, lace cravat, plain coat, gown of office over. Under, *The Right Honble Robert Walpole First Ld Commisfioner of the Treasury, Chancellor of the Exchequer and one of his Majesty's most Honble Privy Council. G. Kneller S. R. Imp. et Mag. Brit. Baronet pinx. I. Simon fecit. Cum privilegio Regis Sold by E. Cooper at ye 3 Pigeons in Bedford Street. H. 13 $\frac{7}{8}$; Sub. 12; W. 9 $\frac{7}{8}$; O. D. H. 11 $\frac{3}{4}$; W. 9 $\frac{5}{8}$.*

I. As described.

II. Address after "Sold by" erased; instead, *John Bowles over against Stocks Market & at Mercers Hall Cheapside.*

III. Retouched, collar and George added over robe, inscription to "Council" erased; instead, *The Right Honble Sr Robert Walpole Kt of the most noble Order of ye Garter, First Ld Commisfioner of the Treasury, Chancellor of the Exchequer and one of his Majesty's most Honble Privy Council, address after "Bowles" erased; instead, at the Black Horse in Cornhill.*

161. Philip, Duke of Wharton. JERVAS.

H. L., directed to left, facing towards and looking to front, long wig, lace cravat, robes, ermine cloak. Under, *His Grace Philip Duke of Wharton C. Jervas pinx. J. Simon fecit et ex. H. 13 $\frac{1}{8}$; Sub. 12 $\frac{1}{4}$; W. 10.*

Three known.

Born, 1698; displayed extraordinary abilities at a very early age; succeeded his father as 2nd marquess, in 1715; created duke, 1718, in consequence of his services in the Irish parliament; made powerful speeches in the House of Lords, attacking Stanhope and in defence of Atterbury; having squandered his property, and sold Rathfarnham and the estates which he inherited from his mother to Speaker Conolly for £62,000, he went abroad in 1723, and openly joined the Stuarts, for which he was attainted in 1728. Having wandered from one place to another, given up to intemperance, he died at a Bernardine convent in Catalonia, 31st May, 1731. Pope calls him,

"The scorn and wonder of our days."

162. Thomas, Marquess of Wharton. KNELLER.

Full H. L., standing, directed to right, facing towards and looking to front, wig, neckcloth, coat open to waist, left hand raised, fore finger extended. Under, *The most Honble Thomas Marquifs of Wharton,*

Lord Privy Seal. G. Kneller S. R. Imp. et. Mag. Brit. Bart. pinx. I. Simon fec : et excudt. H. 13 $\frac{7}{8}$; Sub. 12 $\frac{3}{8}$; W. 10.

A similar print has, " sold by J. Smith in Russell Street." See under J. Smith.

See page 739.

163. Joseph Wilcocks. SEEMAN.

T. Q. L., sitting, directed towards left, facing towards and looking to front, wig, bands, episcopal robes, right hand holding book with back under on table to left, left hand on arm of chair. Under, in centre arms rising into subject, *Reverendus admodum in Christo Pater ac Dominus Dnus Josephus Wilcocks permifsione Divina Episcopus Glocestrensis Consecrat 3tio Decembris Anno Dni 1721. E. Seeman Jun. pinx. I. Simon Fecit. H. 13 $\frac{7}{8}$; Sub. 12 $\frac{5}{8}$; W. 9 $\frac{7}{8}$.*

I. As described.

II. Reworked on eyes and right side of face.

III. Much retouched and altered, badge with motto TRIA JUNCTA IN UNO, suspended from neck, square cap on table to left, subject carried across top of arms, leg of chair made straight, arms altered, inscription to " 1721 " erased ; instead, *The Rt Revd Father in God Joseph by Divine Permission Lord Bishop of Rochester, Dean of the Collegiate Church of St Peter's Westminster, & of the most Honble Order of the Bath, 1731. Brit : Mus.*

Born in 1673 ; educated at Oxford, chaplain to George I. ; bishop of Gloucester, 1721 ; translated to Rochester, and Dean of Westminster, 1731. He died, 9th March, 1756, and was buried in Westminster Abbey.

164. Wilhelmina Charlotte, Princess of Wales. ARLAUD.

H. L., in oval, directed slightly to right, facing slightly to left, looking to front, hair in curls, one falling on right shoulder, necklace, loose dress fastened by two brooches, robe over shoulders. Under, *Her Royal Highness Wilhelmina Charlotta Princess of Wales &c. B. Arlaud pinx ad Vivam. I. Simon fe. Sold by E. Cooper at the 3 Pigeons in Bedford street & Hen Overton at the White Horse without Newgate. H. 13 $\frac{3}{4}$; W. 10; O. D. H. 11 $\frac{1}{2}$; W. 9 $\frac{3}{4}$.*

I. As described.

II. After engraver's name, *cum privilegio Regis*, Overton's address stopped out.

Afterwards Queen Caroline. See page 299.

165. William III. KNELLER.

H. L., in oval, directed and looking towards front, facing slightly to right, long wig, robes, collar and George. Under, *Gulielmus D.G. Angl : Scot : Fran : & Hiber. Rex &ct. G. Kneller Eques Pinxit I Simon fec. Cum Privilegio Regis Sold by E. Cooper at the 3 Pidgeons in Bedford street.* H. 13 $\frac{7}{8}$; W. 10; O. D. H. 11 $\frac{3}{4}$; W 9 $\frac{3}{4}$.

A print similar in attitude, has been engraved by J. Smith.

The above was probably not engraved until the reign of George I.

166. Richard Willis. DAHL.

T. Q. L., sitting, directed towards right, facing towards and looking to front, long hair, bands, episcopal robes, elbows on arms of chair, square cap in left hand, curtain above. Under, *The Right Reverend Father in God, Richard Willis Lord Bishop of Gloucester, Lord Allmoner to His Majesty. M. Dahl pinx I Simon fecit cum privilegio Regis Sold by E Cooper at the 3 pigeons in Bedford Street.* H. 13 $\frac{7}{8}$; Sub. 12 $\frac{1}{8}$; W. 9 $\frac{7}{8}$.

I. Before any inscription.

II. As described.

III. Retouched, collar and jewel added, inscription after "Bishop" altered to *Winchester, Prelate of ye most noble Order of ye Garter.* Cooper's address erased; instead, *Sold by Thos Bowles in St Pauls Church Yard. London.* Brit: Mus.

Chaplain to William III., by whom he was made Dean of Lincoln; Bishop of Gloucester, 1714; translated to Salisbury, 1722; to Winchester, 1723. He died, 10th July, 1734, Aged 71.

167. Charles Wills. ID.

H. L., in oval, directed slightly to right, facing and looking towards left, long wig, breastplate, military cloak over shoulders. Under, *Lieutenant General Wills, Commander of His Majties Forces, in the Action against the Rebels at Preston in Lancashire, the 14th of November 1715. M. Dahl pinx. I Simon fe. cum privilegio Regis. Sold by E Cooper at the 3 pigeons in Bedford street & H Overton at the White Horfe without Newgate.* H. 13 $\frac{5}{8}$; W. 9 $\frac{1}{8}$; O. D. H. 11 $\frac{5}{8}$; W. 9 $\frac{5}{8}$.

I. As described. Overton's address sometimes stopped out.

II. Address after "Sold by" erased; instead, *John Bowles.*

Born, about 1670; served under the Earl of Peterborough; held command in north of England, and marched against Preston, when

that place was seized by Forster for the Stuarts; he was at first repulsed, but on arrival of General Carpenter, the rebels surrendered; M.P. for Totnes; K.B., 1725; general of the army, 1730. He died, 25th Dec., 1741.

168. Thomas Wilson. PHILLIPS.

T. Q. L., sitting, directed towards left, facing towards and looking to front, long hair, episcopal robes, right hand holding up map of Isle of Man, left hand on leg, table in background to left on which is square cap. Under, *The R. R. Father in God Thos Wilson S. T. P. Lord Bishop of Sodor and Man Consecr. Jan 16. 1697. Ri. Phillips Pinx. I. Simon Fecit.* H. 14; Sub. 12 $\frac{3}{8}$; W. 10 $\frac{1}{8}$.

There is another print, attitude of head and person similar, but right hand to breast and left on arm of chair, no map. Under, arms and titles similar to foregoing, without artists' names. It does not seem an altered state, so there must therefore have been another plate.

Born at Burton, in Cheshire, 1663; educated at Trinity College, Dublin. He died, 7th March, 1755, having, during nearly sixty years, rendered extraordinary and most benevolent service to the people and clergy of the island, which he refused to exchange for a more lucrative see. He was at one time imprisoned by the governor, whose wife had been interdicted by him until she asked pardon of persons whom she had defamed; but on appeal to the king the proceedings were reversed.

169. Ernest Augustus, Duke of York.

H. L., in oval frame, directed towards right, facing towards and looking to front, wig, armour, sash, robe over, fastened by brooch on right shoulder. Under, *His Royal Highness Ernest Augustus Duke of York &c. Done from an Originall Picture lately brought from Hanover I Simon fecit & Excudit 1718.* H. 13 $\frac{3}{8}$; Sub. 12; W. 9 $\frac{3}{8}$. O. D. H. 11 $\frac{7}{8}$; W. 9 $\frac{3}{4}$.

I. As described. Suth: Coll.

II. Slightly reworked.

Born, 1674; youngest son of the Elector of Hanover and the Princess Sophia; and youngest brother, and the only one who outlived him, of George I., on whose accession to the English throne he became Duke of Brunswick and Lunenburg, and Bishop of Osnaburg, and was created Duke of York and Albany, and Earl of Ulster, in 1716. He died in August, 1728.

The print of this personage published by Cooper and Qverton (see under Engraver not ascertained), may have been wholly or partly done by Simon.

170. Bartholomew Ziegenbalg. CORNER.

H. L., in oval, directed towards left, facing towards and looking to front, wig, bands, black gown. Under, *Bartholomæus Ziegenbalg Misnensis Saxo, Ecclesiæ ex Indis collectæ Præpositus. A Friderico IV. Sereniss. Daniæ Rege Hala Sax. in Indiam Oriental. missus, anno 1705: Damulorum linguam Tranquebariæ didicit 1706: Scholam Malabaricam aperuit, et ædem ad prædicandum gentibus verbum, extruxit 1707: Novum I. C. Testamentum in linguam Damulicam vertere cœpit 1708: Perfecit 1711: Libellos catecheticos in lingua Lusitanica publicavit, 1712, 1713, 1714: In Europam reversus, convertendi gentes Studium, iis, qui Christi nomen profitentur, commendavit, Grammaticam Damulicam composuit, et in Magna Britannia Missionis Amicos Salutavit 1715: Illustr. Societatis Indicæ permisso in Anglica navi ad gentem Malabaricam rediit 1716. Peter Corner pinx. I Simon fec. 1717. H. $13\frac{7}{8}$; Sub. $11\frac{7}{8}$; W. 10; O. D. H. $11\frac{1}{2}$; W. $9\frac{1}{2}$.*

I. As described.

II. Slightly reworked, after painter's name, *Londini*.

Born at Pulnitz, 1683; became a celebrated Protestant missionary; on his visit to England was received by George I., and through the influence of Archbishop Wake and others, collections were made, and the free passage above alluded to obtained. He died shortly after his return to the East of dysentery, 23rd Feb., 1719.

171. The Four Elements. AMICONI.

Nagler, No. 71. Evans' Fine Art Circular, No. 4,666.

172. Ladies. JEAURAT.

Two prints, full H. L., in oval frames, with panelled corners. H. $13\frac{7}{8}$; Sub. $12\frac{3}{8}$; W. $9\frac{7}{8}$; O. D. H. $11\frac{3}{8}$.

Sitting, directed towards right, sewing, basket of worsted balls on table to left. Under, *Etienne Jeaurat pinx. J. Simon fec & ex. The Economist. 4 verses. Behold in blest ——— fam'd Quadrille.*

Sitting, directed to left, reading large book, crucifix on bank before her. Under, *Etienne Jeaurat pinx I Simon fec & ex. The Devout 4 verses. How amiable ——— perfect Heaven.*

173. Cartoons. RAPHAEL.

Set of eight plates, each W. $13\frac{1}{2}$; H. 10. On the first a portrait of Raphael, in circular frame, D. $3\frac{3}{8}$, surrounded by allegorical figures,

directed to right, facing and looking towards front, cap, long hair, supported on tablet, on which, *VII Tabulæ Raphaelis Urbin : longe celeberrimæ : Quas hortatu P. Pauli Rubenij Eq. ingenti sumptu emptas In Angliam advehi jussit Serenissimus Rex Carolus I : Et quibus adservandis magnificam in Aula Hamptonenſi Pinacothecam fieri imperarunt Augustissimi Principes Gulielmus & Maria Rex & Regina, Nunc demum in Melanographia factæ a Jo. Simon.*

Celfissimo & Illustrissimo Viro Gulielmo Duci Devonix, Familiæ Regiæ Seneschallo, & Augustissimæ Serenissimæq: Annæ Mag Britanniæ, Franciæ, & Hiberniæ Reginæ a secretioribus consilijs, has Tabulus humillime D.D.D. Ed Cooper Editor. Sold by E. C. at the 3 Pidgeons in Bedford Street, at bottom to right, Carol. Marattus Inven delin.

174. The Seasons. ROSALBA.

Four Plates.

H. L., Ladies. Under each, *Rosalba pinxt. I. Simon fecit.* Name as follows, *Sold by I Simon at the Golden Eagle in Villers Street York Buildings.* H. 14; Sub. 12½; W. 9½.

Spring.—Directed and looking towards front, facing slightly to left, neck and left shoulder uncovered, right hand holding basket of flowers.

Summer. Directed towards left, looking to front, neck and left shoulder uncovered, right hand holding basket of fruit.

Autumn.—Directed to right, facing towards and looking to front neck and right shoulder uncovered, holding rabbit in arms.

Winter.—Directed to right, facing towards and looking to front, neck and right shoulder uncovered, right hand holding fur mantle to chest.

I. As described.

II. Plates cut ¾ at bottom, ⅛ at each side, reworked, inscriptions erased; instead, *Rosalba pinx. Houston fecit 1775*, name of season as above. *Printed for Carington Bowles, Map & Printseller at No 69 in St Pauls Church Yard. London.*

175. Masquerade. WATTEAU.

Group of five figures, T.Q.L., lady in centre, holding out her dress, bust in grove in background to left. Under, *Watteau Pinx. I. Simon fecit*, 8 verses. *In this small ——— Vertue lost.* H. 14; Sub. 12½; W. 9½.

176. Lady in riding-dress. WHOOD.

T. Q. L., standing, directed towards and looking to front, facing slightly to left, cap, neck uncovered, close-fitting dress, right hand holding hunting-cap, left on hip, holding riding-whip, trees and lake in distance to right. Under, *Isaac Whood pinx. I. Simon fecit*

*When Sweetness thus and Innocence unite
Vertue the Soul, & Beauty charms the sight,
The Loves and Graces with peculiar care,
Through every scene of Life attend the fair.*

Printed for John Bowles at the Black Horse in Cornhill. H. 13 $\frac{7}{8}$; Sub. 12 $\frac{1}{2}$; W. 9 $\frac{7}{8}$.

I. As described. Not mentioned by Bromley.

II. Reworked (see page 459), Simon's name erased; instead, *I Faber fecit*.

Bromley, p. 311, calls this Mrs. Rudge, said to have been mistress to Dandridge. Query if wife of John Rudge (see page 418)?

See Granger Correspondence, p. 256, where Mrs. Howard Rudge is mentioned as having the remains of a fine person, and the reputation of having been a woman of gallantry.

177. Judgment of Paris.

W. L.'s., Paris sitting on left, the three goddesses in centre, Cupid on right. Under, *The Judgment of Paris. J. Simon inv. fec. & ex. H. 14; Sub. 12 $\frac{5}{8}$; W. 9 $\frac{7}{8}$.*

Simon engraved some other mythological, scriptural, and genre prints of the various masters. Nagler gives the names of several; but he only knew of forty-six, or little more than one-fourth of his portraits.

I. SIMSON has executed the following. It is probably the print alluded to by Bromley, p. 320, as profile by "Symon;" it could not have been done by John Simon, as he died before George III. ascended the throne.

George III. MEYER.

Short H. L., in profile to left, similar in same direction to print by McArdell, No. 85, page 866. Under, *J. Meyer Pinxt. I. Simson fecit. George the Third, King of Great Britain, &c &c &c. H. 13 $\frac{7}{8}$; Sub. 12 $\frac{3}{8}$; W. 9 $\frac{7}{8}$.*

R. SISSON is the engraver named on the following :—

William **Pitt.** HOARE.

Similar to print by Houston, No. 92 Under, *W Hoare Pinxt R. Sifson Fecit The Right Honble William Pitt Esqr One of His Majestys Principal Secretaries of State.* H. 15; Sub. 13 $\frac{3}{8}$; W. 10 $\frac{3}{4}$.

See page 77.

JOHN SMITH is generally stated to have been born in 1654, and to have died about 1720, and Walpole calls him the “Younger,” as if his father had also practised the art, a notion for which there appears to be no foundation whatever. Nagler and Redgrave both mention that the date given of his death is too early, as he attended Kneller’s funeral, in 1723, and there are prints of his with a still later date; but this question is decided by the inscription on his tomb, at St. Peter’s, Northampton, with a copy of which the Author has been favoured by the Rev. E. N. Tom, Rector :—

“Near this place lye the remains of John Smith of London Gent. the most eminent engraver in Mezzotinto in his time. He died the XVII Jan MDCCXLII aged XC.

“Also near this place lye the remains of Sarah his wife and two of their children. She died XVI May MDCCXVII.

(Painted on tablet.) “Also of (Benjamin) Smith his son. He died Sep. XVII. 1751 aged 45.”

Although this inscription seems to confirm the above date of his birth, that is probably too early; his portrait (No. 232) gives the idea of a man much under 42; an old man over eighty frequently feels a pride in being thought ninety; and his first prints may well have been executed by him when not very young, even if he was born about 1660.

His earliest prints appear to be those published by R. Palmer (Nos. 35, 39, 46, 141, and 168), and from their style it would seem somewhat doubtful that he had then received the benefit of Beckett’s instructions, whose pupil he is said to have been, though Strutt states that he was taught by Vandervaat. There is also a curious print by him of St. George and the Dragon, after Lemens, dedicated to James II., and published by P. Tempest. Some of his prints were published by Browne, and as stated at page 20, he was one of Beckett’s successors; see No. 155; but he soon appears to have become connected with E.

Cooper, who was the publisher of most of his prints up to nearly the close of the century, when he set up for himself at the "Lyon and Crown," and appears not to have confined his dealings to his own works but to have become a regular print merchant. It is to be observed, that many prints of his have neither Cooper's nor his own address upon them: it is possible that these were engraved directly for the personages and not published for sale.

Granger states that he has added the dates of engraving to some of Smith's heads from an authentic manuscript, communicated by the late Mr. McArdell, and copied from a catalogue of Smith's handwriting. Bromley appears to have had access also to this, as he gives the dates of nearly all the portraits, and, except in very few instances, they appear perfectly correct.

Even in his own time, the merits of this engraver were highly appreciated, and subsequent writers, as Walpole, have considered him one of the great improvers of the art. He certainly excelled in brilliancy of effect, and was powerful, clear, and correct in drawing; but the connoisseur will, perhaps, detect a certain metallic quality and inferiority in vigour of treatment in his works as compared with those of Beckett and Williams, and a want of tender artistic feeling in them as compared with those of Simon.

Smith engraved, besides his portraits, a very large number of subject pieces, amongst them a set of nine plates, of the Loves of the Gods, from the pictures by Titian, at Blenheim; Venus standing, after Corregio; Holy Families, after Maratti, and Schidone; Magdalens, after Schalcken, Loir and Titian; Hunting Piece, after Wyck; Tomb of Queen Mary, after Kneller; Tarquin and Lucretia, and some small free subjects. There is also attributed to him an etching of a large dog, with sheep's head and other eatables, monkey to left, two smaller dogs to right, inscribed, "F: Snyders pinx: I: Smith fe et ex."

"So great Ones keep the less in aw,
Like Dog with Mutton under Paw."

He also struck off and published a great number of prints from plates originally engraved by Becket, Lens, Simon, Williams, and others, sometimes retouching them in a truly admirable manner, and placing "I Smith ex" on the plate (see page 1061). Nagler and others class many of these as if they were his own engravings; but in this work they are classed under the original artists, or under "engraver not ascertained," except there is good reason to suppose that the plate was engraved by Smith in the first instance.

He appears to have realised by his industry and talents a comfort-

able independence for his old age ; it is to be noticed that he is styled "Gent." on his tomb. He probably disposed of all his plates together upon his retirement from business, and these ultimately came into the hands of Messrs. Boydell, and were sold at their sale in June, 1818 ; 135 plates of portraits realising £140, and 193 plates of subjects £49, in each case with a great number of impressions, which, it need scarcely be remarked, were the merest shadows, the plates being almost quite smooth pieces of copper.

Smith must have been well aware of the value of earliness of impression, as he is stated to have preserved his proofs, and sets of them have been formed ; he is also said to have destroyed his plates when they became worn, and marks of having been defaced can be detected on several of the modern impressions. The remarks of Walpole about Smith's plates being so common, should be understood to apply to those modern impressions, for otherwise it is certainly untrue.

1. Robert, Earl of **Ailesbury**. LELY.

T. Q. L., standing, directed and facing towards right, looking downwards towards front, wig, robes, right hand holding wand, key suspended to waist, left hand holding coronet, arm resting on block, in background fluted pillars and two statues of lions towards right. Under, *The Right Honble Robert late Earle of Ailesbury, Ld Chamberlaine of his Maties Household &c.* P: *Lelij pinx* : H. 15½ ; Sub. 14 ; W. 10½.

Three known. Suth : Coll.

Granger and Bromley state that this print was engraved by J. Smith in 1687, but no impression has been met with having name of engraver or date inscribed. The work much resembles that of Beckett, and it is not probable that Smith at that period could do more than complete a nearly finished plate of such excellent execution.

Robert Bruce was, on the restoration, in 1660, appointed lord-lieutenant of Bedford ; succeeded his father as 2nd Earl of Elgin, in 1663 ; shortly afterwards created Viscount Bruce of Amptill, and Earl of Ailesbury ; privy councillor, 1678 ; appointed by James II. lord-chamberlain, 30th July, 1685, and died at Amptill, 20th Oct. following. He was very learned, and a curious collector of manuscripts.

There is a similar print, smaller in same direction, some portions of the work and the inscription (in which the title is engraved, "Ailesburg"), appear to be executed by a foreign hand, other portions resemble English work. H. 11½ ; Sub 11 ; W. 7½. Two known.

2. Arnold van Keppel, Earl of Albemarle. KNELLER.

T. Q. L., standing, directed towards right, facing slightly to left and looking to front, wig, armour, sash and George, truncheon in right hand, left hand on hip, plumed helmet and cloak on rock to left, battle in distance to right. Under, *The Right Honble Arnolde Foost Earl of Albemarle, Viscount Bury, Baron Ashford of Ashford, Capitaine of the first Troope of Guards and Master of the Robes to his Majesty, Colonel General of ye Suisses & Grisons, in ye Service of ye United Provinces, of ye Low Countries, and Knight of ye most Noble Order of the Garter &c. G Kneller S. R. Imp. & Angl: Eques: Aur: pinx: I. Smith fec Sold by I. Smith at ye Lyon & Crown in Russel street Covent Garden.* H. 13½; Sub. 12¼; W. 9¾.

I. Before inscription. Brit: Mus.

II. As described. Suth: Coll.

III. Reworked. Modern. Boydell Catalogue.

Of Dutch family; Lord of Voorst; accompanied William of Orange to England as page, in 1688; created as above, 1695-6, and rose to great favour with the king; colonel of Guards, 1699; K.G., 1700. He afterwards resided much in Holland, and acted in concert with the Duke of Marlborough in several engagements. He died at the Hague, 30th May, 1718, in his forty-eighth year.

3. Henry Aldrich. ID.

H. L., in oval, directed towards right, facing towards and looking to front, own hair, bands, black gown. Under, *Henricus Aldrich S. T. P. Ecclesiæ Christi Oxon Decanus. G. Kneller Eques pinx: I. Smith fec: et ex.* H. 13⅝; Sub. 12; W. 9¾; O. D H. 11⅝; W. 9⅜.

I. Before inscription. Suth: Coll.

II. As described. Suth: Coll.

III. After "pinx" 1696. *Obijt Decr 14mo 1710. Ætatis suæ 63—Sold by I Smith at ye Lyon and Crown in Russell Street Covent Garden.*

IV. Reworked. Modern. Boydell's Catalogue.

Born at Westminster, 1647; educated by Busby, and at Oxford; Dean of Christ Church, 1689, where he died on above date. He had a great knowledge of architecture, Peckwater-square being designed by him; and also of music, having composed "Hark, the bonny Christ Church Bells," and other catches, services, and anthems, and had collected materials for a history of that science, which are still extant.

4. Ann, as Princess. KNELLER.

T. Q. L., sitting, directed slightly to left, facing and looking to front, hair in high curls, falling on her right shoulder, loose dress, ermine robe fastened at shoulders, right elbow on table to left, on which lies a coronet, left hand in lap, ornament of Cupids in background to right. Under, *Her Royal Highnesss Princess Ann of Denmark. G Kneller Eques pinx I Smith fec : et excudit.* H. 13 $\frac{5}{8}$; Sub. 12 $\frac{1}{4}$; W. 9 $\frac{3}{4}$.

I. Before inscription. Suth: Coll.

II. As described. Suth: Coll.

III. Retouched. Modern. Boydell Catalogue.

See page 21.

Sutherland Catalogue, VOL. I., p. 16, supposes that two proofs of a print similar to that by Beckett, No. 2, are engraved by Smith; but this is doubtful.

5. Id. as Queen. ID.

H. L., in oval, directed and looking towards front, facing slightly to right, small crown with strings of pearls in hair, which falls in large curls, one across right shoulder, pearl necklace, robes, collar and George. Under, *Sereniflima et Potentiflima Anna D. G. Angliæ, Scotiæ Franciæ et Hiberniæ Regina &c. Inaugurata XXIIIo die Aprilis Anno 1702. G. Kneller S. R. Imp: et Angl: Eques Aur: pinx: I Smith fec: Sold by I Smith at the Lyon & Crown in Russel street Covent Garden.* H. 13 $\frac{1}{2}$; Sub. 11 $\frac{3}{4}$; W. 9 $\frac{3}{4}$; O. D. H. 11 $\frac{5}{8}$; W. 9 $\frac{1}{2}$.

I. As described. Four known. Suth: Coll.

II. Hair reduced, retouched, earrings and star added. Suth: Coll.

6. Id. ID.

Similar to foregoing in reverse direction. Under, *Sereniflima Anna D. G. Angl. Scot: Fran et Hiber Regina &c. Inaugurata XXIIIo die Aprilis Anno 1702. G Kneller Eques pinx. I. Smith fec et ex.* H. 7 $\frac{7}{8}$; W. 5 $\frac{7}{8}$; O. D. H. 7 $\frac{1}{4}$.

I. As described. Suth: Coll.

II. Retouched. Modern. Boydell Catalogue.

7. Id. ID.

H. L., in oval, directed and looking towards front, facing slightly to right, crown with settings of pearls in hair, which falls behind, one large curl across left shoulder, pearl necklace, low dress, collar and George. Under, *Sereniflima et Potentiflima Anna, D. G. Angliæ*

Scotiæ Franciæ et Hiberniæ Regina &c. Inaugurata XXIIIo die Aprilis Anno 1702. G. Kneller S. R. Imp. et Angl. Eques Aur. pinx. I Smith fec. Sold by I Smith at ye Lyon & Crown in Russel street Covent Garden. H. 13½; Sub. 11¾; W. 9¾.

I. As described. Suth: Coll.

II. Reworked, hair and shadows darkened, corners outside oval made lighter. Suth: Coll.

III. Retouched. Modern. Boydell Catalogue.

8. Ann, as Queen. KNELLER.

Similar to foregoing, in reverse direction. Under, inscription as in No. 6. H. 8; W. 5¾; O. D. H. 7¼.

I. As described. Suth: Coll.

II. Retouched. Modern. Boydell Catalogue.

9. Id.

ID.

Attitude similar to No. 7, in same direction, face older and fuller, hair dressed with strings of pearls without crown, no curl falling across either shoulder, necklace, robes, collar and George. Under, *Serenissima Anna D. G. Mag. Brit. Fran. et Hiber. Regina &c. Inaugurata XXIIIo die Aprilis Anno 1702. G. Kneller Eques pinx. I. Smith fe. et ex. H. 8; Sub. 7; W. 5¾. Suth: Coll.*

See also Beckett, No. 3, page 21.

10. Id., as Princess. WISSING and VANDERVAART

W. L., standing, directed and looking towards front, facing slightly to right, hair plain in curls, earrings, loose dress, right elbow on pedestal to left, on top of which is a vase of flowers, and on step at bottom a small dog barking, left hand holding robe which is bordered with pearls and ermine, curtain above, porticoes and other buildings in distance to right. Under, *Her Royall Highness the Princess Ann of Denmark. W. Wissing and I Vandervaaert Pinxit. I. Smith fecit Cum Privilegio Regis. Sold by E Cooper at ye 3 Pidgeons in Bedford Street. H. 16¾; Sub. 16¼; W. 10. Brit: Mus. Suth: Coll.*

See No. 26, page 1143.

11. Princess Ann. KNELLER.

T. Q. L., standing, similar in same direction to print by Simon, No. 12. Under, *Her Highness Princess Ann Eldest Daughter to his Royal Highness George Prince of Wales. G. Kneller Baronets*

pinx. 1719. *Ab Originali J. Smith Fecit 1720. Sold by J. Smith at ye Lyon & Crown in Russel street Covent Garden.* H. 13½; Sub. 12½; W. 9¾.

I. As described. Brit: Mus.

II. Modern. Boydell Catalogue.

See page 303.

12. Id.

ID.

H. L., in oval frame, similar to foregoing, in reverse direction. Under, *Her Highnefs Princefs Ann. G. Kneller Baronets pinx. Sold by J. Smith at ye Lyon & Crown in Russell street Covent-Garden.* H. 7¾; Sub. 6¾; W. 5¾.

I. As described.

II. Modern. Boydell Catalogue.

13. William Johnston, Marquess of **Annandale**.

H. L., directed towards right, facing towards and looking to front, long dark wig, lace cravat, robe, in oval frame, which is engraved in line with monogram and coronet at top, on left side four shields of arms with scrolls under, on which, *Duke of Buccleugh Earl of Nithsdale Duke of Queensberry Marquiss of Annandale*, on right similar, *Duke of Lennox Lord Oliphant Duke of Gordon Marquiss of Douglas*, supported on entablature having in centre arms, motto *NUNQUAM NON PARATUS*, at bottom, *G. Kneller S. R. Imp. et Angl. Eques Aur. pinx. I Smith fec. 1703.* Under, *William Marquis of Annandale Earl of Hartfell, Viscount of Annan, Lord Johnstone of Lochwood Lochmaben, Moffatdale and Evendale, Heretable Constable and Keeper of the Castle of Lochmaben, & Stewart principal of ye Stewartry of Annandale, Lord president of Her Majties most honorable Privy Counsel for the Kingdome of Scotland, One of the Lords Commissioners of Her Majties Thessaury and Exchaquer, and One of the Lords Extraordinar of the Session, &c.* H. 17¾; Sub. 16¼; W. 12½; O. D. H. 11; W. 9¾.

I. As described. Five known. Suth: Coll.

II. On scroll under lowest shield to right (Douglas) "Marquess," altered to *Duke*, arms in centre of entablature altered, in centre motto, *NEMO ME IMPUNE LACESSET* and badge of the Thistle, at bottom added to inscription *Lord Privy Seal for Scotland One of His Majties Most Honble Privy Counfel and Knight of the Most Noble & Most Ancient Order of the Thistle. Andr Iohnstone Ex.*

Succeeded, when under age, as 3rd Earl of Annandale, in 1672;

friend of the Duke of Monmouth, and interceded for him; joined in the revolution; engaged in plots for the restoration of James, but confessed to King William and was pardoned, and received many appointments; created Marquess as above, 1701; lord privy seal on the accession of Anne; Knight of the Thistle, 1704; opposed the Union; rendered much service in the suppression of the rebellion of 1715. He died at Bath, 14th Jan., 1721.

14. William Anstruther. MEDINA.

H. L., in oval frame with panelled corners, directed towards left, facing towards and looking to front, long wig, lace cravat, cloak, at top of frame, *Anno Ætatis. 44. Anno Domi. 1694.* Under, in centre arms, rising into frame, motto, *Periiffem nisi Periiffem William Anstruther of Anstruther one of their Majesties most Honourable Privy Council & Exchcquer, And, one of the Senators of the Colledge of Justice in the Kingdome of Scotland. I B de Medina Pinx I. Smith fec*: H. $11\frac{1}{8}$; Sub. $9\frac{3}{4}$; W. 8; O. D. H. $9\frac{1}{4}$; W. $7\frac{3}{4}$.

I. Before inscription. One known.

II. As described. Four known.

Son of Sir Philip, who was taken prisoner at the battle of Worcester and fined by Cromwell; appointed as above, 1689; baronet of Nova Scotia, 1694; promoted the union with England. He died in 1711, having married Helen, daughter of 3rd Earl of Haddington.

15. Godart De Ginkell, Earl of Athlone. KNELLER.

T. Q. L., standing, directed towards right, facing towards and looking to front, wig, suit of armour, right hand grasping truncheon, left hand on helmet on block to right, siege of castle by troops crossing large river by a bridge in distance to right. Under, *The Right Honoble Godart Baron de Ginkel, Created Earl of Athlone, & Baron Aghrym, in Ireland 1691, Commander in Chief of all their Maties Forces in ye said Kingdome, & Genll of ye Horse in Flanders, &c. G. Kneller Eques pinx: I: Smith fec: et exc:* H. $13\frac{3}{4}$; Sub. $12\frac{1}{2}$; W. $9\frac{3}{8}$.

I. Before some rework in background and on helmet, and any inscription. Brit: Mus.

II. As described. Suth: Coll.

III. Retouched. Suth: Coll.

Baron de Reede and Ginkell; accompanied William III. to England, in 1688, and afterwards to Ireland, and was left by him in com-

mand of the English to subjugate Ireland after the battle of the Boyne. He took Ballymore and Athlone, and won a decisive victory at Aughrim, St. Ruth, the Irish general, being killed. Soon afterwards, Galway, Limerick, and the other castles held by the Irish surrendered to him. He accompanied the king to Flanders, became Veldt Marshal, but died soon afterwards at Utrecht, 11th Feb., 1702-3.

16. John Bagger. SALEMAN.

T. Q. L., sitting, directed towards right, facing towards and looking to front, black cap, long hair, wide ruff, black gown, right elbow on table to left, on which lie mitre and crosier, hand holding open book, left hand on leg, walls with pilasters in background to right. Under, *Doct. Johannes Baggerus Sællandiæ Episcopus S. R. M. in Colleg. Consist Consiliarius, et Facult. Theol. in illustri Academ. Havniensi Decanus et Profess. Publicus.*

*Hæc frontis Baggerus erat gravitate decorus,
Mitratos inter stella corusca Viros;
Deliciæ Superum, lux Cleri, gloria Svadæ;
Hærescos fulmen; sidus, Apollo, tuum
Desine mirari, terris hoc lumen ademptum;
Spargere Sidereo debuit axe Jubar.*

Laurent Thura Saleman pinxit I. Smith fecit Londini. H. 11; Sub. 8½; W. 6½.

I. Before inscription. One known. Brit: Mus.

II. As described. Three known.

Born at Lunden, 1646; travelled in Europe, and visited England; when only twenty-nine, he was appointed Bishop of Zealand or Copenhagen. He was author of several works in Latin and Danish, and died in 1693.

17. Isaac Beckett.

H. L., directed to left, facing towards and looking to front, short curly hair, open collar, cloak. Under, *Isaac Beckett. I Smith fec: Sold by W. Beckett at the back side of the Royal Exchange.* H. 9½; Sub. 8½; W. 7½.

See page 20.

18. John, Marquess of Blandford. KNELLER.

W. L. a youth, standing, directed towards right, facing towards and looking to front, long hair, collar open, right elbow on pedestal to

left, on panel of which is a sculpture of Pan overcome by Cupids, and on top a fountain, hand on robe, left hand on hilt of sword, terrace and landscape in distance to right. Under, *Præstantissimus, Nobilissimusq; Johannes Churchill Marchio de Blandford Illustrissimorum Johannis et Saræ Ducis et Ducisæ de Marlborough Filius : Summa Parentum Nobilitate inter primos Clarus Virtutibus fuit non minus celebris, Corporisq; ac animi dotibus paucos habuit pares, priorem neminem. Natus Jd: Jan: Ær: Christ: MDCLXXXVI, Obijt X Kal: Mart: MDCCII. G. Kneller S. R. Imp. et Angl. Eques Aur pinx. I. Smith fec. Sold by I Smith at ye Lyon & Crown in Russell Street Covent Garden. H. 16; Sub. 14½; W. 9¾.*

I. Unfinished, before sculpture, terrace, landscape, and inscription. Brit: Mus. Suth: Coll.

II. As described. Suth: Coll.

III. Modern. Boydell Catalogue.

The only son of the great Duke of Marlborough; educated at Eton. Died at Cambridge of smallpox, his four sisters becoming his father's co-heirs. It is a strange coincidence that the two friends, Queen Anne and the Duchess, should both have lost their only sons, and nearly at the same time (see page 816).

19. Henrietta Crofts, Duchess of **Bolton**. KNELLER.

W. L., standing, directed and looking to front, hair in long curls, loose dress, hands holding basket of flowers on pedestal to left, on panel of which is a shield, to right balcony, vase, and trees in distance. Under, *Her Grace the Dutchess of Bolton, &c. G. Kneller S. R. Imp. et Angl. Eques Aur. Pinx. I. Smith Fec. Sold by I Smith at ye Lyon & Crown in Russel-street Covnet-Garden. H. 16½; Sub. 16½; W. 10½.*

I. Before any inscription. Suth: Coll.

II. As described.

III. Retouched. Modern. Boydell Catalogue.

Date of this print is given as 1703.

Youngest daughter of the Duke of Monmouth and Eleanor, daughter of Sir Robert Needham; married, 1697, Charles Paulet, who became 2nd Duke of Bolton, in 1699; she was his third wife, and died 27th Feb., 1730.

20. Sir John **Bowyer**. GIBSON.

H. L., in oval, directed towards right, facing towards and looking to front, long wig, twisted neckcloth. Under, in centre arms, *Sr John*

Bowyer of Knypersly in the County of Stafford Baronet. Nat. 14 Martius 1682-3. Denat. 30 die Aprilis 1701. T. Gibson pinx. I. Smith fecit. H. $13\frac{3}{4}$; W. $9\frac{3}{8}$; O. D. H. $11\frac{3}{4}$; W. $9\frac{3}{8}$.

I. Before arms and inscription.

II. As described, the word "Martius" generally corrected with a pen.

The date, 1690, is given to this print by Noble, and 1692 by Bromley, although an event in 1701 is engraved on the print itself, and the personage could only have been a little boy at the former dates.

This baronetcy was created in 1660, and became extinct in 1701, with the death of Sir William, according to Burke. Bromley erroneously gives 1710 as the date of this Sir John's death; but query if this may not be that of Sir William's, brother of Sir John, who left four daughters, and that the extinction did not occur until 1710.

21. Robert Boyle. KERSEBOOM.

H. L., in oval, directed slightly to left, looking to front, facing towards right, long wig, lace cravat, cloak. Under, *The Honble Robert Boyle. I. Kerseboom Pinxit. I. Smith fecit. E. Cooper excudit. Cum Privilegio Regis.* H. $10\frac{7}{8}$; W. 8; O. D. H. $9\frac{1}{4}$; W. $7\frac{1}{8}$.

I. Before any inscription.

II. As described.

III. Modern, retouched. Boydell Catalogue.

Born at Lismore, 25th Jan., 1626-7; seventh son of Richard Earl of Cork; became a most distinguished experimental philosopher, and inventor of the air-pump. He died, 30th Dec., 1691, and was interred at St. Martin's-in-the-Fields.

22. (Anne) Lady Brandon. WISSING.

T. Q. L., sitting, directed and looking towards front, facing towards right, long hair, curl falling over right shoulder held by left hand, low dress, short sleeves, robe held by brooches at shoulders and covering block to left on which right hand rests, to right flowers, in distance fountain, statue, and palaces. Under, *The Lady Brandon W. Wissing Pinxit. I. Smith fecit. Cum Privilegio Regis. Sold by E. Cooper at ye 3 Pidgeons in Bedford street.* H. $13\frac{1}{8}$; Sub. $12\frac{5}{8}$; W. $9\frac{3}{8}$.

I. Before inscription.

II. As described. Brit: Mus.

Bromley, p. 195, confuses this print with that of Dorothy Mason, No. 179; Granger, VI., p. 159, gives one by Smith, as distinct from one sold by Cooper (there being really only the above-described), and

dated 1687 ; the painting, at least, must have been as early, for Wissing died in that year ; but the print may have been engraved at any time before the personage became a countess.

Younger daughter and co-heir of Sir Richard Mason, Knt. ; married Charles Gerard, Viscount Brandon, who became, on the death of his father, (see page 1059), in 1693, 2nd Earl of Macclesfield, and died in 1701. The marriage was dissolved by Parliament, in March, 1697-8, the countess being found guilty of adultery with Richard Savage, 4th Earl Rivers, by whom she is said to have been the mother of Richard Savage the poet. Dr. Johnson, in his *Life of Savage*, holds her up as a monster of cruelty ; but he was apparently led away by his personal friendship, and there appears to be some doubt about the story altogether. (See Croker's *Boswell's Johnson*, 1848, pp. 51-53.) She afterwards married Colonel Brett, by whom she had a family, and is said to have survived to 1753 ; but this is probably an error, from mistaking Mary, Countess of Macclesfield (see page 390), for her. She is said to have revised the "Careless Husband" for Cibber, and that the incident of the wife finding her husband and maid asleep (see the print described at page 458), had really occurred in her own case.

23. John, Earl of **Bridgewater**. KNELLER.

H. L., in oval, directed towards right, facing towards and looking to front, long black wig, lace cravat, armour, sash with badge across left shoulder. Under, *The Right Honble John Egerton Earl of Bridgewater, Viscount Brackley & Baron of Ellismere, first Commissioner for Executing ye Office of Lord High Admiral of England, Lord Lieutenant of the County of Buckingham, One of the Lords of His Majesties most Honble Privy Council, One of the Lords Justices, One of the Governors of Sutton and Greenwich Hospitals and Knight of the Antient Order of the Bath. 1700. G : Kneller Eques pinx : I. Smith fec: et ex.* H. 13 $\frac{3}{4}$; Sub. 11 $\frac{7}{8}$; W. 9 $\frac{7}{8}$; O. D. H. 11 $\frac{5}{8}$; W. 9 $\frac{1}{2}$.

I. Before inscription. Brit : Mus.

II. As described.

III. Plate damaged.

IV. Modern. Boydell Catalogue.

Date, 1700, is given to this print, which is probably correct, as he was appointed in the Admiralty in 1699.

Born, 1646 ; succeeded his father as 3rd earl, 1686. Died, 19th March, 1700-1. Two of his sons were burned in their beds by the fire at Bridgewater House, Barbican, London, in April, 1687.

24. William **Bromley**. DAHL.

H. L., in oval, directed towards left, facing towards and looking to

front, long wig, lace cravat, robe of office. Under, in centre arms, motto, VEXILLO VIRTUTIS VINCO, *The Right Honble William Bromley Esq Speaker of ye Honble House of Commons & one of Her Majestys most Honble Privy Council. M. Dahll pinx : 1712. J. Smith fec. et excudit.* H. $13\frac{3}{4}$; Sub. $11\frac{3}{8}$; W. $9\frac{7}{8}$; O. D. H. $11\frac{1}{4}$; W. $9\frac{5}{8}$. Suth: Coll.

Son of Sir William Bromley, of Baginton; educated at Oxford; M.P. for Warwickshire; eminent among the Tory party; Speaker, 1710-13. He died, 13th Feb., 1732.

25. Elizabeth **Brownlowe**. WISSING.

W. L., a young girl, sitting, directed towards left, facing and looking towards front, curly hair, left shoulder and leg uncovered, right hand on cockatoo perched on edge of vase containing orange-tree to left, large plant to right, curtain above, buildings and fountain in distance to left. Under, *Madam Elizabeth Brownlowe W: Wissing pinx: I: Smith fec: Cum privilegio Regis Alexr Browne excudit.* H. $13\frac{1}{2}$; Sub. $12\frac{3}{4}$; W. $9\frac{5}{8}$.

See page 23. Granger and Collins state that Sir John Brownlow was of "Belton," as mentioned at that page; but Burke, who is most likely correct, states that he was 3rd baronet of "Humby," and that the Sir John of "Belton," died in 1680, the Sir John of "Humby," in 1697.

26. Lady **Brownlow**. ID.

W. L., standing, directed and looking towards front, facing towards right, hair plain falling across left shoulder, earring, loose dress, right elbow on pedestal to left, on top of which is a vase of flowers, in centre a shield, on which, *W. Wissing pinxit 1685*, and on step at bottom a small dog barking, left hand holding robe which is bordered with a fringe, to right a pedestal on which is placed a vase with orange-tree having a parrot on a branch, in distance gardens, with statues and buildings. Under, *The Lady Brownlowe Cum privilegio Regis. I. Smith fecit. Alex: Browne exc:* H. $16\frac{1}{2}$; Sub. $15\frac{1}{2}$; W. $9\frac{3}{4}$.

I. As described.

II. "Alex Browne" erased; instead, *E. Cooper*.

The attitude and appearance of this print so resembles that of No. 10, that at first sight it seems as if they were different states of the same plate; on close comparison, however, the differences are so numerous that it is evident this cannot be. It may be that Wissing painted Lady Brownlow, in 1685, as stated, and that after his death, in 1687, Vandervaat painted the Princess Ann, in the main copying

Wissing's picture, but introducing many differences, and that Smith engraved a plate after each picture.

Granger considers the personage to be the same as the foregoing Elizabeth; but this cannot be so, for the three plates—Becket No. 9, Smith Nos. 25, 26—were all published by Browne, and therefore nearly contemporaneous; the first represents Elizabeth, who was born about 1679, as a young child (it is evidently an error to style her "Lady," as on that print); the second, as a girl somewhat older; but the third is a full-grown woman, and her likeness could not have been painted by Wissing, or published by Browne, if she was born in 1679. The portrait is therefore probably that of her mother, Alice, daughter of Richard Sherrard, Esq., of Lopethorp, Lincolnshire. Curiously enough, the two Sir John Brownlows (see preceding article) had wives named Alice, as stated by Burke, but Lady Brownlow of Belton was grandaunt by marriage to Lady Brownlow of Humby, and therefore probably much older than the lady represented in the print could have been at the time.

27. Lionel, Lord **Buckhurst** and Lady Mary **Sackville**.

KNELLER.

W. L.'s., Lord Buckhurst, a young lad, standing in centre, facing and looking towards right, holding wreath, one end on head of tame fallow deer to right, the other pointing towards small spaniel lying in his sister's lap, who is sitting on bench to right, looking to front, park in background to left. Under, *The Lord Buckhurst & Lady Mary Sackvil his Sister. G: Kneller Eques pinx I: Smith fec: et exc:* H. 16½; Sub 15¾; W. 9¾. Brit: Mus.

Date, 1695, given to this print.

Children of Charles, 6th Earl of Dorset. For the boy, see page 856. Lady Mary was born, 1688; married, 1702, Henry, 2nd Duke of Beaufort. Died in childbed, 1705.

28. John, Lord **Burleigh**. WISSING.

W. L., a youth, standing, directed and looking towards front, facing slightly to right, long hair, lace cravat, short coat, long boots, scarf across right shoulder held on hip by left hand, right hand holding long-barrelled gun, dog to left, trees in background. Under, *The Lord Burleigh W Wissing pinx: I Smith fec: E Cooper ex:* H. 16½; Sub. 15¾; W. 9¾.

I. Before any inscription.

II. As described.

III. Between artists' names, *Cum Privilegio Regis*.

Date, 1686, has been given to this print. See under R. Tompson, No. 16, as to date of death of 4th earl. M.P. for Rutland, 1695 and 1698; succeeded his father as 6th Earl of Exeter, in 1700; married, first Annabella, daughter of Lord Ossulston, second Elizabeth Brownlow. He died, 24th Dec., 1721, and was buried at Stamford.

29. Gilbert Burnet. RILEY.

H. L., in oval, directed towards left, facing towards and looking to front, long hair, bands, cloak, with badge of Garter and jewel hung from neck. Under, *The Right Reverend Father in God Gilbert Lord Bishop of Sarum & Chancellor of ye most Noble Order of ye Garter. Painted from ye life by Mr Ino Riley Principall Painter in Ordinary to their Majtys. I. Smith fecit Cum Privilegio Regis Sold by R. Tompson at ye Sun in Bedford-berry & E Cooper at ye 3 Pidgeons in Bedford street.* H. 14 $\frac{5}{8}$; W. 10 $\frac{5}{8}$; O. D. H. 11 $\frac{3}{4}$; W. 9 $\frac{7}{8}$.

I. As described. Suth: Coll.

II. Heavily reworked, right eye entirely altered, leaving a portion of the ball visible between the iris and the under lid.

III. Tompson and Cooper's address erased, instead, *Sold by Thos Bowles in St Pauls Church Yard London.* Suth: Coll.

See page 828.

30. Id.

H. L., in oval, directed towards left, facing towards and looking to front, long hair, bands, episcopal robes, jewel of the Garter hung from neck. Under, *The Right Reverend Father in God Gilbert Lord Bishop of Sarum & Chancellor of ye most Noble Order of ye Garter. Sold by J. Smith at ye Lyon & Crown in Ruffel-Street Covent Garden.* H. 9 $\frac{3}{8}$; Sub. 8 $\frac{1}{2}$; W. 7 $\frac{3}{8}$; O. D. W. 7. Suth: Coll.

31. Sir Thomas Bury. RICHARDSON.

H. L., in oval frame, directed towards right, facing towards and looking to front, wig, robes, and collar. Under, in centre arms, *The Right Honble Sr Tho: Bury Kight Lord Cheif Baron of his Majesties Court of Exchequer. J. Richardson pinx. 1719. J. Smith fecit ex 1720.* H. 14; Sub. 12; W. 10; O. D. H. 13 $\frac{1}{4}$; W. 9 $\frac{1}{4}$.

I. As described.

II. Modern. Boydell Catalogue.

Appointed serjeant-at-law and Baron of the Exchequer, 1700; Chief Baron, 1716. He died, 4th May, 1722.

32. William-Anne, Lord Bury. KNELLER.

W. L., a young child, reclining on cushion, directed towards right, looking to front, cap and feathers, left hand holding up drapery, balustrade in background, trees in distance. Under, *The Lord Bury. G. Kneller S. R. Imp. & Angl Eques Aur. pinx. I. Smith fec. Sold by I Smith at the Lyon & Crown in Russel street Covent Garden.* H. $13\frac{3}{4}$; Sub. 13; W. $9\frac{7}{8}$.

I. As described.

II. Modern. Boydell Catalogue.

Born, 1702; succeeded his father as 2nd Earl of Albemarle, 1718; held various high military appointments; fought at Dettingen, Fontenoy, and Culloden; K.G., 1750; ambassador to Paris, where he died, 22nd Dec., 1754.

Queen Caroline. See Wilhelmina Charlotte, Nos. 267, 268.

33. Mrs. Carter. ID.

T. Q. L., sitting on bank, directed towards left, looking to front, facing slightly to right, long hair, loose dress, right hand on bank, left hand in lap, trees and lake in distance to left. Under, *Mrs. Carter. G. Kneller S. R. Imp. et Angl. Eques Aur pinx. 1706. I. Smith fec et ex.* H. $13\frac{3}{4}$; Sub. $12\frac{5}{8}$; W. $9\frac{3}{4}$.

I. Before any inscription.

II. As described.

III. Modern. Boydell Catalogue.

Not yet identified, but probably Isabella, daughter of Matthew, youngest son of Sir Matthew Boynton of Barmston, Co. York, Bart.; married, first Wentworth Dillon (his second wife), 4th Earl of Roscommon; second, 2nd August, 1702, Thomas Carter (his second wife) of Robertstown, Co. Meath, who had rendered great services to William III.

34. Lady Carteret. KERSEBOOM.

W. L., sitting, directed and facing slightly to right, looking to front, long hair falling behind across left shoulder, loose dress, right hand holding up bunch of grapes from dish of fruit to left, flowered curtain behind, left hand across lap, fountains and garden in distance to right. Under, *The Lady Cartteret I. Kerseboom pinxit. I. Smith fecit. Sold by E. Cooper at ye 3 Pidgeons in Bedford street. Cum privilegio Regis.* H. $14\frac{1}{8}$; Sub. $13\frac{7}{8}$; W. $10\frac{7}{8}$.

I. Before alteration of face and hair, before flowering on curtain behind print, and before inscription. One known.

II. As described.

III. Cooper's address erased, under subject, *Sold by Thos Bowles in St Pauls Church Yard London.*

IV. Plate cut 1 at bottom and right side, retouched, face altered, subject erased $\frac{3}{4}$ at bottom, on space, *E Kerseboom pinx. J Smith fecit Lady Compton Sold by Tho : Bowles next ye Chapter House in St Pauls Church Yard.*

This print was engraved about 1690.

According to Bromley, Elizabeth, daughter of Sir Edward Carteret, and wife of Sir Philip Carteret, 2nd Baronet of St. Owen, Jersey, who died in 1693. She was buried in Westminster Abbey, 29th March, 1717, being 51 years of age.

Noble considers Bromley wrong, and states that he took no small pains to satisfy himself respecting this lady, whom he presumes to have been wife to Sir Charles, 3rd Baronet of St. Owen, to have died in 1715, aged 34, and to have been buried in Westminster Abbey. It is almost inconceivable how any one could make such a series of blundering misstatements ; for it is not recorded that Sir Charles married at all ; it is not recorded that any Lady Carteret was buried in Westminster Abbey in 1715, although Sir Charles himself was, and at the age mentioned ; and lastly, the person could only have been nine years old when Kerseboom died, in 1690, and yet she is painted as a full-grown and matured woman.

It is, however, by no means clear that Bromley may not be in error, and that the portrait is that of Grace, youngest daughter of John Granville, Earl of Bath ; married Sir George, who was created Baron Carteret of Hawnes, 1681, and died, aged only 26, in 1695. She succeeded as co-heiress to the great Bath estates on the death of her nephew, in 1711 ; created, 1714, Viscountess Carteret and Countess Granville. She died in 1744.

35. Catharine, Queen of Charles II.

W. L., standing, directed and looking to front, hands holding veil. Under, *Catharina Regina &c. I. Smith fe : R Palmer ex. H. 10 $\frac{3}{8}$; Sub. 10 ; W. 6 $\frac{3}{8}$. Suth : Coll.*

Not mentioned by Bromley.

See page 24.

This print is a very early one of the engraver.

36. Id.

WISSING.

W. L., sitting, directed to front, facing and looking towards left, hair in curls, loose dress and robe, right hand in lap, left hand on

wreath and book on table to right, on which lies a crown, spaniel fawning on left knee, to left an orange-tree with cockatoo on branch, Cupids holding crown carved on back of chair, Windsor Castle in distance to right. Under, *Katharine Queen of Great Brittain France & Ireland. W Wifsing Pinxit I Smith fe: E. Cooper ex: H. 15; Sub. 14 $\frac{1}{4}$; W. 9 $\frac{1}{2}$.*

I. As described. Brit: Mus. Suth: Coll.

II. After engraver's name, *Cum Privilegio Regis*. Suth: Coll.

Other prints of this queen have the "excudit" of "I. Smith," but were probably not engraved by him, and will be found described elsewhere.

37. (Hon. Robert Cecil.) KNELLER.

H. L., in oval, directed towards right, facing towards and looking to front, dark wig, cravat with fringed ends, gown. Under, *G: Kneller Eques Pinx: I: Smith Fec: H. 13 $\frac{3}{8}$; W. 9 $\frac{3}{4}$; O. D. H. 11 $\frac{3}{4}$; W. 9 $\frac{1}{2}$.*

I. Before any inscription. Brit: Mus.

II. As described.

III. Modern. Boydell Catalogue.

Second son of James, 3rd Earl of Salisbury; M.P. for Wootton Bassett, in 1708; married Elizabeth, daughter and heir to Isaac Meynel. Died, 23rd Feb., 1715-16.

38. Hon. William Cecil. WISSING.

W. L., a boy, sitting on bank next water, directed and looking to front, facing slightly to right, long hair, loose robe, sandals, right hand on bank on which a dog is lying, left hand pointing to macaw on branch of tree to left, thistle in front to left, trees in background. Under, *The Honorable William Cecil Esqr. W. Wifsing Pixit I. Smith fecit. Cum Priuligio Regis Sold by E. Cooper at ye 3 Pidgeons in Bedford street. H. 13 $\frac{3}{8}$; Sub. 12 $\frac{3}{8}$; W. 9 $\frac{3}{4}$.*

I. As described.

II. Address erased, instead, *Printed & Sold by Tho. Glafs next the Exchange Stairs in Cornhill London.*

According to Bromley, third son of John, 6th Earl of Exeter. Died, 1727. The print is dated in manuscript, 1686, and therefore, as pointed out by Noble, could not have represented this personage. The print is a companion to Charles Cecil (Lens, No. 1, page 813), and the persons seem evidently brothers, so their identity appears to be erroneously stated.

The prints may represent William and Charles, younger brothers of the foregoing (No. 37), and sons of James, 3rd Earl of Salisbury; but more probably William and Charles, second and third sons of John, 5th Earl of Exeter, all of whom died unmarried.

There is a nearly similar print, in reverse direction, house in background, Sub. H. $9\frac{1}{8}$, W. 7, which may have been engraved by Lens or Smith.

39. Charles I.

W. L., sitting, directed and looking to right, robes, sceptre in right hand, left hand on globe. Under, *Charles the first King of England Scotland France & Ireland Defender of ye Faith & Smith fe: R Palmer ex*: H. $10\frac{3}{8}$; Sub. $9\frac{1}{8}$; W. $6\frac{3}{8}$. Suth: Coll.

Not mentioned by Bromley.

40. Id.

H. L., in oval, directed towards left, armour. Under, *Carolus I. D. G. Ang Sco Fran et Hib Rex. I Smith exc.* H. $7\frac{1}{8}$; W. $5\frac{3}{4}$; O. D. H. $6\frac{1}{2}$; W. $5\frac{3}{8}$.

41. Id.

VAN DYCK.

H. L., in oval, directed and facing towards right, looking towards front, long hair, wide collar, jewel of Garter suspended by ribbon from neck, similar to print under P. Tempest. Under, *Charles the Ist. King of Engl: Scotl: Fran: & Ireland. The Royall Martyr. Van Dyke pinx. I Smith fe E Cooper ex.* H. $7\frac{1}{8}$; Sub. $6\frac{1}{2}$; W. $5\frac{3}{8}$; O. D. H. $6\frac{3}{8}$; W. $5\frac{3}{8}$.

Not mentioned by Bromley. Dated in MS. 1687.

I. As described Suth: Coll.

II. Retouched, alteration in hair. Suth: Coll.

42. Id.

ID.

H. L., in oval, directed and facing slightly to right, looking to front, long hair, wide collar, robes, collar and George. Under, *Carolus Imus. D. G. Ang. Sco. Fra. et Hib. Rex. A. Van Dyke Eques Pinx. I. Smith fec. Sold by I. Smith at ye Lyon & Crown in Russell street Covent Garden.* H. $13\frac{1}{2}$; Sub. $11\frac{3}{4}$; W. $9\frac{3}{8}$; O. D. H. $11\frac{5}{8}$; W. $9\frac{5}{8}$.

I. Before inscription. Brit: Mus. Suth: Coll.

II. As described.

III. Modern. Boydell, *Illustrious Heads*, 1811.

43. Charles I. VAN DYCK.

† Similar in same direction, with same inscription. H. $8\frac{1}{8}$; Sub. $6\frac{7}{8}$; W. $5\frac{7}{8}$; O. D. H. $6\frac{5}{8}$; W. $5\frac{1}{2}$.

I. As described. Suth: Coll.

II. Reworked. Modern. Boydell Catalogue.

44. Id.

W. L., kneeling before table to right on which is an open book, crown of glory above with rays proceeding towards his eye, robes, left hand holding crown of thorns, right hand to breast, right foot on globe, beside which lies crown, pillar in background. Under, *Carolus Ith. Ου εχ ην αξιος ο κοσμος. Heb. 11. 38. Sold by I. Smith in Russel Street.* H. 13; Sub. $12\frac{1}{8}$; W. $9\frac{1}{8}$.

I. As described. Suth: Coll.

II. Retouched, modern. Boydell Catalogue.

45. Id.

Similar to foregoing, in reverse direction. Under, *Charles the Ith &c. of whom the World was not Worthy Heb. 11. 38. I. Smith ex.* H. $6\frac{7}{8}$; Sub. $6\frac{1}{8}$; W. $4\frac{1}{2}$.

I. As described. Suth: Coll.

II. Modern. Boydell Catalogue.

46. Charles II.

W. L., standing, directed and looking to front, facing slightly to left, wig, robes, collar and George, right hand on hip, left hand on hilt of sword, table to right on which lie sceptre, globe, and plumed hat, curtain to left. Under, *Carolus Secundus Rex &c. J. S. Fe R Palmer Ex.* H. $10\frac{3}{8}$; Sub. 10; W. $7\frac{1}{4}$.

Not mentioned by Bromley.

I. As described, the address being traceable on the following state.

II. "R. Palmer" erased, instead, *E. Cooper.* Suth: Coll.

III. Reworked, and accessories altered, mustaches added.

47. Id.

H. L., in oval, robes of the Garter, badge on right shoulder. Under, *Charles the IId King of Engl : Scotl : Fran : & Irel : I. Smith fe E. Cooper ex.* H. $7\frac{1}{2}$; Sub. $6\frac{1}{2}$, W. $5\frac{1}{2}$.

I. Before any inscription. Suth: Coll.

II. As described. Suth: Coll.

48. Id.

KNELLER.

H. L., in oval, robes, badge on left shoulder, similar to print by Williams. Under, *Carolus II. d. G. Ang. Sco. Fra. et Hib. Rex Fidei Defensor. &c. G. Kneller pinx. J. Smith fec. et ex.* H. $7\frac{3}{4}$; Sub. 7; W. $5\frac{1}{8}$; O. D. H. $6\frac{3}{4}$; W. $5\frac{5}{8}$.

I. As described. Suth: Coll.

II. Reworked. Modern. Boydell Catalogue.

49. John Chetwynd. MEDINA.

H. L., in oval, directed to right, facing towards and looking to front, long wig, neckcloth twisted, gown. Under, in centre arms *John Chetwynd of Ingestre in the County of Stafford Esq Dyed Dec. 9. 1702. his Age 59. I. B. de Medine pinx. I. Smith fec.* H. $13\frac{3}{4}$; Sub. $11\frac{1}{8}$; W. $9\frac{5}{8}$; O. D. H. $11\frac{1}{2}$; W. $9\frac{5}{8}$.

I. Before any inscription. Brit: Mus.

II. As described.

Succeeded his nephew, Walter (who built the new church at Ingestre), in 1692. His eldest son was created Viscount Chetwynd, in the peerage of Ireland. The daughter of his second son married John Talbot, Esq., and their son took the name and arms of Chetwynd, and was created Earl Talbot, in 1784.

Lodge, VOL. V., p. 155, gives incorrect dates for events in his life, and does not mention that of his death at all.

50. Sarah Chicheley. KNELLER.

T. Q. L., standing, directed and looking towards front, long hair, loose dress, holding wreath between hands, vase of flowers to left, terrace and trees in distance to right. Under, *Mrs Sarah Chicheley. G. Kneller S. R. Imp. & Angl: Eques Aur pinx: I. Smith fec: Sold by I. Smith at the Lyon & Crown in Russel Street Covent garden.* H. $13\frac{3}{8}$; Sub. $12\frac{1}{8}$; W. 10.

I. As described.

II. Modern. Boydell Catalogue.

This print is dated 1701, and therefore must be subsequent to Faithorne, No. 29, disproving Noble's assertion that the print was changed, for the Faithorne represents a married woman, the Smith a young and very pretty girl. See page 471. Sarah, daughter of Sir Thomas Chicheley, of Wimpole, Cambridgeshire, married Andrew Fountaine of Salle, Co. Norfolk, M.P., and was the mother of Sir Andrew Fountaine, the antiquary, but as she was 78 when he died, in

*The original print
ruined or lost
formed at
Faintly*

1753 the print could not represent her, and is most probably that of a niece, who would have been grand-daughter of Sir Thomas.

51. Henrietta and Anne Churchill. KNELLER.

W. L.'s., Henrietta standing on right directed and looking to front, holding basket in right hand and flower from it in left; Anne sitting on left, looking towards her sister, statue and trees in background. Under, *The Lord Churchill's two Daughters.* Sold by G. Beckett at ye golden head in the Old Baily. G : Kneller Pinx : I. Smith Fecit. H. 14; Sub. $13\frac{1}{4}$; W. $10\frac{1}{8}$.

I. As described. Three known.

II. Slightly retouched, "G Beckett — Baily" erased, instead *I Smith at ye Lyon & Crown in Russell Street.*

III. Modern. Boydell Catalogue.

For Henrietta, see page 791; for Anne, see page 1119.

52. Sir Robert Clayton. RILEY.

H. L., in oval frame, at top of which is monogram with scroll and motto in panels, *Non Vultus Instantis Tyranni*, near bottom two shields, and beneath sword and mace crossed and cap in centre, directed towards left, facing towards and looking to front, long wig, bands, gown, chain. Under, in centre arms, scraped, rising into subject, *The Rt Honble Sr Rob Clayton Kt Lord Mayor of ye City of London 1680.* I. Riley pinx. I. Smith fec. H. 16; Sub. $15\frac{1}{4}$; W. $11\frac{1}{4}$; O. D. H. $10\frac{1}{2}$. W. 9.

I. Before any inscription.

II. As described.

III. Modern, covered with black spots. Boydell, *Illustrious Heads*, 1811.

Date, 1707, given to this print. Native of Northampton; M.P. for Blechingly, Surrey; satirized by Dryden, as "Ishban." He died, 1707, aged 79. His nephew and successor was created a baronet.

53. Richard, Lord Clifford. and Lady Jane Boyle. KNELLER.

W. L.'s., Lord Clifford, a boy, standing in centre, facing and looking towards left, pointing backwards with left hand, on right Lady Jane, a child, kneeling, gathering flowers into a basket, to left a greyhound standing, in background fountain, terrace and trees in distance. Under, *Richard Lord Clifford and Lady Jane his Sister.* G. Kneller S. R. Imp : et Angl : Eques Aur : pinx : I. Smith fec : Sold by I. Smith at the Lyon & Crown in Russel-Street Covent Garden. H. $16\frac{1}{4}$; Sub. $15\frac{1}{2}$; W. 10.

Print dated 1701. Born, 1695; succeeded his father as 3rd Earl of Burlington, and 4th Earl of Cork, 1704; became famous for his taste in gardening and architecture; friend of Pope. He died, 3rd Dec., 1753. For Lady Jane Boyle, see page 208. She died, unmarried, at Parson's Green, Middlesex, 28th Jan., 1780.

54. William Congreve. ID.

Full H. L., directed to right, facing towards and looking to front, long wig, collar open, right hand raised, trees in distance to right. Under, *Mr William Congreve. G. Kneller S. R. Imp. et Angl. Eques Aur. Pinx. J. Smith fec. et ex. 1710.* H. $13\frac{3}{4}$; Sub. $12\frac{5}{8}$; W. 10.

I. Before any inscription.

II. As described.

III. Modern. Boydell Catalogue.

Born near Leeds, 1669-70; educated in Ireland; wrote many plays, amongst them, the "Double Dealer," "Mourning Bride," and "Way of the World." His carriage was upset, in the summer of 1728, at Bath, and this is supposed to have accelerated his death, which took place at Surrey-street in the Strand, 19th Jan., 1729.

Bromley, p. 290, mentions another print of Congreve by Smith, dated 1728. It does not appear as if it could have been an after-state of preceding.

Priscilla Cooper. See page 1078.

55. Catherine, Lady Copley. ID.

T. Q. L., sitting, directed slightly to left, facing slightly to right, looking to front, pearls in hair which falls over right shoulder, loose dress, right hand on knee, left elbow on pedestal to right, curtain in background. Under, *The Lady Copley. G. Kneller Eques pinx: J. Smith fec: & exc:* H. $13\frac{1}{2}$; Sub. $12\frac{3}{8}$; W. $9\frac{5}{8}$.

I. Before any inscription.

II. As described.

III. Modern. Boydell Catalogue.

Print dated, 1697.

Daughter of John Purcell of Nantriba, Montgomeryshire; married (his first wife) Sir Godfrey Copley, 2nd baronet. She was of remarkable beauty, and left an only daughter, Catherine, whose descendants took the name of Copley, and the baronetcy was revived in 1778.

56. Eleanor Copley. ID.

Full H. L., standing, in oval, directed to right, facing towards and

looking to front, pearls in hair, loose dress, right hand holding up scarf. Under, *Mrs Elinor Copley G. Kneller Eques pinx : I. Smith fec : et excud :* H. $13\frac{3}{4}$; Sub. 12; W. $9\frac{7}{8}$; O. D. H. $11\frac{1}{2}$; W. $9\frac{1}{2}$.

I. As described, corners grounded.

II. Modern, retouched, grounding removed from corners. Boydell Catalogue.

Print dated 1694. Noble states that Bromley calls her the daughter of the 2nd baronet; but Bromley does not do so, and is probably perfectly right in calling her the daughter of Sir Godfrey Copley, the 1st baronet, whose first wife was Eleanor, daughter of Sir Thomas Walmesley; the personage would therefore be sister of the following. Bromley places 1707 after her name, possibly intended for the date of her death.

57. (Sir Godfrey Copley.) I. KNELLER.

H. L., in oval frame, supported on entablature, directed towards left, facing and looking towards right, long wig, lace cravat, gown, Under oval, *I: Kneller pinx : I: Smith fecit.* H. $6\frac{1}{8}$; W. $4\frac{1}{2}$; O. D. H. $4\frac{1}{4}$; W. $3\frac{1}{2}$.

I. Before inscription.

II. As described.

Print dated 1692.

Of Sprotborough, Yorkshire; succeeded his father as 2nd baronet, about 1684; M.P. for Thirsk in several parliaments. Died, 9th April, 1709. He distinguished himself for scientific attainments, and bequeathed funds to the Royal Society, of which he was Fellow, by means of which the "Copley" medal was established.

58. Archangelo Corelli. HOWARD.

Full H. L., directed slightly to left, facing and looking towards right, full wig, jacket with wide sleeves and long falls at collar, left hand holding piece of music. Under, *Arcangelus Corellius de Fusignano dictus Bononiensis.*

*Liquifse Infernas Iam Credimus Orphea Sedes
Et terras habitare, hujus sub imagine formæ.
Divinus patet Ipse Orpheus, dum numine digna
Ante modos fingit, vel chordas mulcet, utramque
Agnoscit Laudem, meritosque Britannus honores.*

H. Howard ad vivum pinxit I Smith Anglus fecit. H. 14; Sub. $12\frac{7}{8}$; W. $9\frac{7}{8}$.

I. As described.

II. Modern. Boydell Catalogue.

Born at Fusignano, near Imola, in Bologna, Feb , 1653 ; travelled in Germany, and was in the service of the Duke of Bavaria, in 1680, but then settled in Rome, and commenced his musical publications with the First Sonatas, in 1683. He also led the performances of players on bowed instruments, and was specially patronised by Cardinal Ottoboni. He died at Rome, 4th Jan., 1713. His music, which is chiefly for the violin, was highly esteemed in England.

59. Francis **Cornaro**. D'AGAR.

H. L., in oval, directed towards left, facing towards and looking to front, long wig, lace cravat, embroidered robes trimmed with lace. Under,

*Illustrissimus et Excellentissimus Dominus
Franciscus Cornaro, apud Serenissimam
Annam Magnæ Britanniae Reginam &c.
Pro Serenissima Venetiarum Republica Orator &c.
Ea Veste Senatoria indutus qua primo in Aula
Regia a predicta Serenissima Regina.*

*Fuit publice receptus Die XXV Aprilis Anno 1706. Carolus
D'Agar pinx. Johannes Smith fecit Londini 1706. H. 13 $\frac{3}{4}$; Sub.
11 $\frac{3}{4}$; W. 9 $\frac{7}{8}$; O. D. H. 9 $\frac{5}{8}$.*

I. Before any inscription. Brit : Mus.

II. As described.

Ambassador from Venice to England, 1705-9. He introduced the celebrated little work written on temperance by his relative Lewis into this country ; it is alluded to by the Spectator.

60. John **Cornelius**. CASSANA.

H. L., in oval frame, ornamented with scrolls and branches, panels at top, entablature at bottom, shield of arms in centre, cushion, &c., all engraved in line, directed slightly to left, looking to front, wig, high cap, robes with white fur outside. Under, *Joannes Cornelius
Dux Venæ : Cres : XXII Maij MDCCIX. Gio Agostino Cassana
pinx. Johannes Smith fecit Londini 1712. H. 16 $\frac{1}{8}$; Sub. 15 $\frac{5}{8}$; W.
11 $\frac{5}{8}$; O. D. H. 10 $\frac{1}{2}$; W. 8 $\frac{3}{4}$.*

I. Before line work on arms was completed.

II. As described.

Succeeded Louis Mocenigo as Doge, at above date ; during the greater part of his reign carried on war with the Turks, ending in the peace of Passarowitz, in 1718. He died in 1722, aged 75. He is usually styled Jean Cornaro II.

61. Nicola Cosimo. KNELLER.

Full H. L., standing, directed to right, facing towards and looking to front, large wig, plain coat, tuning violin held under right arm, turning keys with left hand, bow in right. Under,

*Hic est Romana Cofimus de Gente creatus
Anglica progeniem quem velit esse Suam.
Non Imitabilibus mulcet concentibus aures
Quos Pater Amphion diceret esse Suos
Ne talis volucres vir totus abiret in auras
Sculptura hæc Cofimi non Sinat ora mori*

Illustriſſimo Domino Comiti de Baltemore qui Opusculum hoc promoveri dignatus est, Hanc Tabulam in perpetuum Obsequii Sui monumentum dicat consecratque Humillimus Servus J. Smith. G. Kneller Eques pinx. I. Smith fec 1706. H. 13 $\frac{3}{4}$; Sub. 12 $\frac{5}{8}$; W. 9 $\frac{7}{8}$.

I. As described. Brit : Mus.

II. Modern. Boydell Catalogue.

Came to England in 1702 ; published twelve solos, which he dedicated to the Duke of Bedford, by whom he had been patronised at Rome.

62. Sir Robert Cotton. GIBSON.

H. L., in oval, directed to right, facing towards and looking to front, full wig, cravat fringed at ends, gown. Under, in centre large coat of arms, *Sr Robert Cotton of Combermere in the County of Chester Bart. Obt 17 Decem 1712 Ætat : Suæ 77. T. Gibson pinx. I. Smith fec 1706. H. 14; Sub. 11 $\frac{3}{4}$; W. 9 $\frac{7}{8}$; O. D. H. 11 $\frac{1}{2}$; W. 9 $\frac{5}{8}$.*

I. Before name and titles of personage. Brit : Mus. Suth : Coll.

II. As described.

Of a cavalier family ; knighted at the Restoration, and created a baronet, 1677 ; M.P. for Co. Chester for nearly forty years. He married Hester, daughter of Sir Thomas Salusbury, Bart., and his descendant was created Viscount Combermere, in 1826.

Noble, VOL. I., p. 198, entirely mistakes the personage, and ingeniously confuses him with Sir John Cotton the Recorder of Cambridge, although the Christian names were different.

63. Thomas Coulson. KNELLER.

H. L., in oval, directed towards left, facing towards and looking to front, long wig, lace cravat, scarf fastened by brooch on left shoulder. Under, in centre arms, *Thomas Coulson Esq Obijt 2^o Junij 1713.*

Ætatis Suæ 68. G. Kneller Pinx. 1688. I. Smith fec. 1714. H. 13 $\frac{3}{4}$; Sub. 11 $\frac{5}{8}$; W 9 $\frac{3}{4}$; O. D. W. 9 $\frac{1}{2}$.

I. Before inscription. Brit : Mus.

II. As described. Brit : Mus.

Grandson of Christopher Coulson, Esq., of Ayton Magna, Co. York, and South Mimms, Middlesex; M.P. during many years for Totness, in Devonshire; and a Director of the East India Company. See No. 88.

Bromley, p. 207, mentions Thomas, Earl of Coventry, as a separate print from that by Simon, see page 1079; but as that has Smith's "excudit," there is probably only the one print.

64. William Cowper. CLOSTERMAN.

H. L., in oval frame with panelled corners, directed towards left, facing towards and looking to front, long wig, twisted cravat, gown. Under, within tablet, *Gulielmus Cowper Chyrurgus I. Closterman pinxit I: Smith fecit. H. 15 $\frac{3}{4}$; Sub. 12 $\frac{3}{4}$; W. 11; O. D. H. 11 $\frac{1}{2}$; W. 9 $\frac{1}{2}$.*

I. Before inscription and edge of tablet; not quite finished.

II. As described. According to Bromley, prefixed to his "Anatomy," published in 1699, some of the plates for which are said to have been purchased in Holland, and originally belonged to Bidloo's work.

Born, 1666, in Hampshire; studied medicine, and practised in London; published several works. He died, it is said in consequence of excessive labour, 8th March, 1709.

65. William, Lord Cowper. KNELLER.

H. L., in oval frame of laurels and palm, supported on entablature on which to right lies purse, to left mace, directed towards left, facing towards and looking to front, long wig and robes, under frame, in centre arms, motto, TUUM EST. Under, *The Right Honble William Lord Cowper Lord High Chancellor of Great Britain &c. 1707. G. Kneller S. R. Imp. et Angl. Eques Aur. pinx. I. Smith fec. Sold by I. Smith at the Lyon & Crown in Russel street Covent Garden. H. 16; Sub. 15 $\frac{1}{8}$; W; 11 $\frac{1}{8}$; O. D. H. 11; W. 9 $\frac{1}{8}$.*

I. Before inscription.

II. As described.

III. Retouched, especially on wig, eyes, and the arms.

IV. Modern. Boydell Catalogue.

See page 738.

66. John Craufurd of Kilbirny. MEDINA.

H. L., directed towards left, facing towards and looking to front,

long wig, end thrown behind left shoulder, armour, cloak over right arm, in oval frame which is engraved in line with monogram at top, on left side four shields of arms with scrolls under, on which, *E. Errol E. Glencairn E. Southask Craufurd of Kilbirny*, on right similar *E. Hadington E. Glencairn D. Hamilton E. Craufurd*, supported on entablature, having in centre arms, motto, SINE LABE NOTA, and at bottom, *Craufurd of Kilbirny J B de Medine pinx. I. Smith fecit.* H. 16; W. 11 $\frac{5}{8}$; O. D. H. 11; W. 9.

Date, 1695, has been given to this print.

Born, 1669; son of the Hon. Patrick Lindsay, who was second son of John, 14th Earl of Crawford and 1st Earl of Lindsay, and who married, in 1664, Margaret, daughter and heiress of Sir John Crawford of Kilbirny; succeeded to that property in 1680; M. P. for Ayrshire; created, in 1703, Viscount of Mount Crawford, a title altered to Garnock in the same year. Died, 24th Dec., 1708, at Edinburgh.

67. (Sir John **Crispe**.) HILL.

H. L., in oval, directed towards left, facing towards right, looking to front, large wig, neckcloth, cloak fastened by brooch on left shoulder. Under, in centre arms, motto, DUM TEMPUS HABEMUS OPEREMUR BONUM *Tho: Hill pinx. I. Smith fec.* H. 13; Sub. 11; W. 9 $\frac{1}{4}$; 10 $\frac{5}{8}$; O. D. H. 10 $\frac{5}{8}$; W. 8 $\frac{7}{8}$.

I. As described. Brit: Mus.

II. Arms and motto erased, mole on right cheek removed, but no alteration in features. Under arms, *The Right Honble John Earle of Rochester Baron Wilmot of Adderbury in England & Viscount Wilmot of Athlone in Ireland Sold by P. Griffin at the Dial & three Crowns Fleet street.* Suth: Coll.

III. Address erased, instead, *London Printed for John Ryall & R. Withy at Hogarth's Head, Fleet street.*

Dated in MS. 1705.

Noble states that the personage was the descendant of the celebrated Sir Nicholas Crispe, the farmer of the customs to Charles I., who was created a baronet in 1665, and died a few months afterwards. His villa at Hammersmith was sold to Prince Rupert in 1683. Burke states that the baronetcy expired with the great-grandson of Sir Nicholas, Sir Charles Crispe, who died 10th July, 1740, but does not give a list of the intermediate baronets. From the arms, it is clear that the personage was one of these; but query that he became baronet at so late a period as 1727, as stated by Bromley and Noble, who place his death in 1728.

68. Lady Elizabeth Cromwell. KNELLER.

H. L., in oval, directed slightly to left, facing and looking towards right, long hair falling over left shoulder, loose dress, left hand across chest holding robe. Under, *The Rt : Honble : Lady Elizabeth Cromwell. G. Kneller Eques pinx : I. Smith fec : et exc.* H. 14; Sub. $12\frac{1}{4}$; W. $9\frac{1}{8}$; O. D. H. $11\frac{5}{8}$; W. $9\frac{1}{2}$.

I. Before inscription.

II. As described. Brit : Mus.

Date assigned, 1699.

Born, 1674; only child of Vere Essex Cromwell, who succeeded, in 1682, as 7th Baron Cromwell and 4th Earl of Ardglass, and died in 1687, his titles becoming extinct, except the barony of Cromwell, which devolved upon his daughter. She married, 1704, Edward Southwell, died in childbed, 31st March, 1709, and was buried at Henbury, Gloucestershire.

69. Id. ID.

W. L., standing, directed slightly to left, facing slightly to right, looking to front, loose dress, scarf flying behind shoulders, right hand to waist, left pointing to quiver and horn on square block to right, greyhound to left, landscape with trees in background, sea in distance. Under, *The Right Honourable Lady Elizabeth Cromwell G. Kneller S. R. Imp: et Angl. Eques Aur: pinx: I. Smith fec: Sold by I. Smith at the Lyon & Crown in Russel street Covent Garden.* H. $16\frac{1}{2}$; Sub. 16; W. $10\frac{3}{8}$.

I. As described.

II. Modern. Boydell Catalogue.

III. Plate cut $1\frac{1}{2}$ at top, $1\frac{1}{4}$ at bottom, in centre, *Diana*.

Date assigned, 1702.

70. Mrs. Cross. HILL.

T. Q. L., standing, directed towards and looking to front, facing slightly to right, hair dressed with pearls and veil at back, earring, wrists crossed before her, vase of flowers to left, curtain above to right, in background arches, through which are seen female statue, terraces, and trees in distance. Under, *Mrs Crofs Tho: Hill pinx: Sold by I: Smith at the Lyon & Crown in Russel Street Covent Garden.* H. 14; Sub. $12\frac{3}{8}$; W. $9\frac{3}{4}$.

I. Before any inscription.

II. As described.

III. Modern. Boydell Catalogue.

Date assigned, 1700.

Bromley states that she was an actress. Burney mentions a singer of the name in early English operas, as contributing little to her fame or the pleasure of the public. The Spectator says that Miss Cross, when she first arrived in the Low Countries, was not computed to be as handsome as Madame Van Brisket, by near "half a ton." Actresses of the name were on the stage at a much more recent date, but the print could not represent these.

71. (Mrs. Cross.) KNELLER.

W. L., kneeling on right knee, directed slightly to left, facing and looking upwards towards right, pearls in hair, earring, right hand on wheel, left holding palm-branch, crown at feet. Under, *Sta Catharina. G: Kneller Eques pinx: I: Smith fec: et ex: H. 13; Sub. 12½; W. 9¼.*

I. As described.

II. Modern. Boydell Catalogue.

Bromley, p. 199, states that this is the same personage as the foregoing. The face rather resembles that of Mrs. Voss.

72. Mitford Crowe. MURRAY.

H. L., in oval, directed to right, facing towards and looking to front, large wig, neckcloth, armour. Under, *Mitford Crowe Esq. T. Murrey Pinx: I. Smith fec: et ex: H. 13¾; Sub. 12; W. 9⅞; O. D. W. 9¾.*

I. Before any inscription. Brit: Mus.

II. As described.

III. Modern. Boydell Catalogue.

Date assigned, 1703.

M. P. for Southampton, 1701; in the army, and rose to the rank of colonel; agent for Queen Anne in Catalonia, and afterwards Governor of Barbadoes. Dean Swift mentions his dining with him. He died 15th Dec., 1719.

73. Richard Cumberland. MURRAY.

H. L., in oval, directed towards right, facing towards and looking to front, dark wig, bands, episcopal robes. Under, *Richard Cumberland Lord Bishop of Peterborough. Consecrated July the 5th. 1691. Ætatis Suæ 82 1714. T. Murray Pinx. 1706. J. Smith Fec: et ex. H. 13¾; Sub. 11⅞; W. 9⅞; O. D. H. 11½; W. 9⅞.*

I. Before any inscription. Brit: Mus.

II. As described.

III. Modern. Boydell Catalogue.

Born near Aldersgate, London, 1632; educated at St. Paul's School and Cambridge; entered the Church; chaplain to Sir Orlando Bridgman; published "*De Legibus Naturæ Disquisitio*," and many other learned works. He died, 9th October, 1718.

74. William, Duke of **Cumberland**.

H. L., in oval, a youth, directed to left, facing towards and looking to front, left hand pointing, robes, collar, and knot, embroidered cuff. Under, *His Royal Highness William Augustus Duke of Cumberland, Knight of the most Honble order of the Bath &c. J. Highmore ad Vivum Pinxt. J. Smith Fecit. 1729. Sold by J. Smith at the Lyon & Crown in Russell Street Covent Garden.* H. 13 $\frac{3}{4}$; Sub. 11 $\frac{1}{8}$; W. 9 $\frac{5}{8}$; O. D. H. 11 $\frac{5}{8}$; W. 9 $\frac{5}{8}$.

Similar on larger scale, in reverse direction, and without background, to print by Faber, jun., No. 101.

I. As described.

II. Date erased,

III. Modern. Boydell Catalogue.

See page 72. The picture by Highmore cannot have been painted before 1728, as it represents him seven or eight years old.

75. Elizabeth, Lady **Cutts**. KNELLER.

H. L., in oval frame, panelled corners, directed towards left, facing towards and looking to front, long hair falling behind shoulders, loose dress looped up on left shoulder with string of pearls. Under, *The Rt Honble Elizabeth Lady Cutts Baronefs of Gowran &c. G. Kneller Eques pinxit. I. Smith fecit. 1698.* H. 8 $\frac{5}{8}$; Sub. 7 $\frac{7}{8}$; W. 7. O. D. W. 6 $\frac{3}{4}$.

I. As described. Three known. Suth: Coll.

II. Modern. The print being much admired and very scarce, the discoverer of the plate did not take off very many impressions, printed them on old paper, and did not retouch the plate.

Daughter of Sir Henry Pickering of Whaddon, Cambridgeshire; married Baron Cutts of Gowran, and died soon afterwards, in 1698, in the bloom of her youth and beauty. Her funeral sermon was preached by Dr. Atterbury, and her husband caused the print described at page 814 to be engraved in commemoration of her virtues and accomplishments. Her face does exhibit uncommon intelligence.

76. Madame D'Avenant. ID.

T. Q. L., sitting, directly slightly to left, facing slightly to right, looking to front, hair falling over right shoulder, right elbow on bank to left, hand holding up robe over shoulder, left hand holding basket of flowers beside lap, in distance to right landscape with trees, hills and waterfall. Under, *Madam D'Avenant G. Kneller pinxit. I. Smith fecit et excudit.* H. 13 $\frac{3}{8}$; Sub. 12 $\frac{3}{8}$; W. 9 $\frac{7}{8}$

I. As described.

II. Slightly and well retouched, name of personage erased.

The date, 1689, has been given to this print, and is probably correct.

Noble gives a very confused paragraph on this personage. It is most likely that she was the wife of Charles D'Avenant, who was the eldest son of Sir William; born, 1656; educated at Oxford; M.P. for St. Ives, 1685; appointed commissioner of excise, and afterwards inspector-general of exports and imports; LL.D. Died, 1714.

77. Henry, Count D'Auverquerque, ID.

H. L., in oval, directed towards right, facing towards and looking to front, large wig, neckcloth, armour. Under, *Henry Comte de Nassau D'Auverquerque Feld Marshal des Armees de L. H. P. Les Etats Generaux des Provinces Unies. &c. G. Kneller S. R. Imp & Ang. Eques Aur. pinx. I. Smith fec. Sold by I. Smith at ye Lyon & Crown in Russel Street Covent Garden.* H. 13 $\frac{1}{2}$; Sub. 11 $\frac{3}{4}$; W. 10; O. D. W. 9 $\frac{3}{4}$.

I. Before any inscription. Brit: Mus.

II. As described.

III. Modern. Boydell Catalogue.

Date, 1706, assigned to this print.

Son of Louis of Nassau, and brother of the Countess of Ossory (see page 47) and the Countess of Arlington (see page 108). He came over to England with William of Orange, at his visit in 1670, saved his life at the battle of St. Denis in 1678, and was his trusted companion up to his death, when he held the position of his master of the horse. He then returned to Holland, but acted with Marlborough who highly esteemed him, and fought at Ramilies. He died at Rousselaer, 17th October, 1708, aged 67.

78. Madame D'Auverquerque. WEIDEMAN.

H. L., in oval, directed and looking towards front, facing slightly to right, hair falling behind on left shoulder, plain dress. Under,

Madame D'Auverquerque F. W. Weideman pinx : 1701. J. Smith fec : H. $7\frac{1}{2}$; Sub. $6\frac{2}{3}$; W. $5\frac{1}{2}$.

I. Before any inscription.

II. As described.

Daughter of Cornelius, Lord of Somerdyke in Holland; wife of the preceding. Died, 21st Jan., 1720, aged 81.

79. Henry, Lord Delamere. KNELLER.

H. L., in oval, directed towards left, facing towards and looking to front, long dark wig, lace cravat, armour. Under, *The Rt Honoble Henry Booth Ld De la Mer of Dunham Massey in the County Pal : of Chester, Ld Lieutent of the said County, One of the Lds of their Maties most honoble Privy Council, and One of the Lds Coms of the Treasury &c :* G. Kneller pinx : I. Smith fec : et exc. H. $13\frac{1}{2}$; W. $10\frac{1}{8}$; O. D. H. $11\frac{1}{2}$; W. $9\frac{3}{8}$.

Date, 1689, assigned correctly to this print.

Heir to a family distinguished for centuries previous in the counties of Lancaster and Chester; succeeded his father as 2nd baron, 1684; tried for complicity in the Duke of Monmouth's rebellion, but acquitted; took a leading part in the Revolution of 1688; created Earl of Warrington, 1690. He died, 2nd Jan., 1693-4. The earldom expired with his son, but was revived in 1796 in favour of his descendant through the female line, the Earl of Stamford.

80. William Dolben.

H. L., in oval frame, directed slightly to left, facing slightly to right, looking towards front, long wig, cravat, gown. Under, *Gulielmus Dolben. Ad Indos altera jam vice (heu ! non fœlicibus æque auspicijs) profecturus in Mari Atlantico febre correptus est, et suis desideratissimus Obijt Maij 7ma 1709. Æt. 20.*

At Saltem in patria, Chære puer, domo

Extinctum Pia Te debuerat Parens,

Te flevisse Sorores,

Planctus inter, et Oscula.

G. Kneller Eques pinx. 1709. I Smith fec. H. $13\frac{3}{4}$; Sub. $11\frac{3}{4}$; W. $9\frac{3}{4}$; O. D. H. $11\frac{3}{8}$; W. $9\frac{1}{2}$.

I. Before any inscription.

II. As described.

Son of John Dolben, M.P. for Liskeard, who brought up the impeachment against Sacheverell, and who was the younger son of Dr.

John Dolben, Archbishop of York. Gilbert, the elder son (who was Justice of the Common Pleas in Ireland, and was created a baronet in 1704), and John married the daughters and co-heirs of Tanfield Mulso, Esq. By the early death of the personage his three sisters were left co-heiresses to his father, who died at Epsom in 1710.

81. Charles, Earl of **Dorset**. ID.

H. L., in oval, directed towards left, facing and looking towards right, wig, lace cravat, robes, collar and George. Under, *The Right Honble Charles Earle of Dorset & Middlesex, Baron Buckhurst, Lord Chamberlain of the Houshold, One of the Lords of their Majesties most Honble Privy Councill, Lord Leivtenant of the County of Sussex, and Knight of the most Noble Order of the Garter. &c.* G. Kneller *Eques Pinxit.* I. Smith *fecit et excudit.* H. 13 $\frac{3}{4}$; Sub. 12 $\frac{1}{8}$; W. 9 $\frac{7}{8}$; O. D. H. 11 $\frac{3}{4}$; W. 9 $\frac{5}{8}$.

I. Before any inscription. Suth: Coll.

II. As described. Brit: Mus.

Date, 1694, correctly assigned to this print.

See page 1082.

82. Lady Mary **Douglas**.

T. Q. L., in oval, a young girl standing, directed slightly to right, facing slightly to left, looking to front, loose dress, right hand holding up robe, left taking fruit from orange-tree in vase to right, shrubs and landscape in distance to left. Under, *The Lady Mary Douglas Daughter to His Grace James Duke of Queensberry. Born the 4th of Febr 1 $\frac{699}{700}$ Died the 16th of Novemb. 1705. I. Smith fec.* H. 13 $\frac{3}{4}$; Sub. 11 $\frac{7}{8}$; W. 9 $\frac{7}{8}$

I. Before any inscription. Brit: Mus.

II. As described.

Noble incorrectly describes the identity of the personage, although the inscription on the print is conclusive. It is to be noted that Douglas's Peerage does not mention a daughter Mary (which was the name of the Duchess herself), but does mention a daughter Isabel, who died young, and who may have had both names. Henry, Duke of Buccleugh, the grandson of the younger sister of this personage, succeeded to the dukedom of Queensberry in 1810.

83. John, Viscount **Dundee**.

Bromley, page 169.

See under R. Williams.

84. Mary, Countess of Essex. KNELLER.

T. Q. L., standing, directed towards and looking to front, facing slightly to right, hair falling over right shoulder, loose dress, right hand to robe at waist, left hand on bank to right, trees in distance to left. Under, *The Countess of Essex G : Kneller Eques pinx : I. Smith fec. et exc.* H. $13\frac{1}{2}$; Sub. $12\frac{1}{2}$; W. $9\frac{7}{8}$.

Date, 1695, assigned to this print.

Eldest daughter of William, 1st Earl of Portland; married, first, 1692, Algernon, 2nd Earl of Essex, who died in 1709; second, Sir Conyers D'Arcy, brother to the Earl of Holderness. She died, 20th August, 1726.

85. Prince Eugene. RICKTER.

H. L., in oval, directed to right, facing towards and looking over right shoulder to front, flowing wig, cloak with embroidered edging over armour. Under, *The most Serene Prince Eugene of Savoy, Knight of the Order of the Golden Fleece Privy Councillour to his Imperial Majesty President of the Council of War, and Generalissimo of all his Forces in Italy, &c. D. Rickter pinx. I. Smith fec. Sold by I. Smith at ye Lyon & Crown in Ruffel-street Covent Garden.* H. $13\frac{3}{4}$; Sub. 12; W. 10; O. D. H. $11\frac{3}{4}$; W. $9\frac{5}{8}$.

I. Before any inscription. Suth: Coll. Brit: Mus.

II. As described.

See page 464.

86. Charles, Lord Euston. KNELLER.

W. L., a boy, standing, directed to front, facing and looking towards right, cap and feathers, loose robe, sandals, right arm on bank beside him, left hand stretched out to macaw on tree to right, right foot on stone beside waterfall to left, in distance to left landscape, with mansion and trees. Under, *The Lord Euston G : Kneller pinx : 1685. I. Smith fe : & exc : 1689.* H. $13\frac{1}{2}$; Sub. $12\frac{3}{8}$; W. 10.

Query if the date of the painting be not two or three years too early, as the boy does not look so young as he would have then been?

I. As described. Brit: Mus.

II. Modern. Boydell's Illustrious Heads, 1811.

See page 360.

87. John, Earl of Exeter. ID.

T. Q. L., sitting, directed towards right, facing towards and looking to front, long wig, cravat, right hand on hip, left elbow on block

to right, hand holding scarf which passes over left shoulder, statue of Minerva and trees in distance to right, amorini on panel of wall to left. Under, *The Rt Honoble John Earl of Exeter G. Kneller Eques pinx : I. Smith fec : et exc.* H. $13\frac{1}{8}$; Sub. $12\frac{7}{8}$; W. $9\frac{1}{8}$.

I. As described

II. Face altered, plate damaged by black spots.

III. Modern. Boydell Catalogue.

Date, 1696, has been assigned to this print.

Succeeded his father as 5th earl. See under R. Tompson, No. 16, as to date. He had a learned education and excellent genius; was patron of Prior, and travelled much abroad. He declined to take the oaths at the Revolution of 1688. He died at Issy, near Paris, 29th August, 1700.

88. William **Fellowes**. VANDERBANK.

H. L., in oval frame, directed towards left, facing towards and looking to front, wig, bands, black flowered gown. Under, in centre arms, *Gulielmus Fellowes de Eggesford in Com Devon Arm Sen Magister Cur Canc. 1723.* *J. Vanderbank pinx. J. Smith fec. 1723.* H. $13\frac{1}{8}$; Sub. 12; W. $9\frac{1}{8}$; O. D. H. $11\frac{3}{8}$; W. $9\frac{3}{8}$.

I. Before any inscription. Sykes' Catalogue.

II. As described.

Born, 4th Oct., 1660; Master in Chancery, and J.P. for Kent; succeeded as eldest son to the property of his father (a merchant, and some time deputy alderman of Vintry Ward), and to that of his maternal uncle, Thomas Coulson, Esq. Died, 19th June, 1723. He purchased the estate of Eggesford, which has passed to the Earls of Portsmouth; Urania, the grand-daughter of the personage and daughter of Coulson Fellowes, Esq., having married, in 1763, John, 2nd earl, and her brother having devised his property to her second son, Newton Wallop, who thereupon assumed the name of Fellowes, and succeeded as 4th earl in 1853.

Noble states that Bromley "must have mistaken" this personage for Sir John Fellowes, but Bromley did no such thing, and is perfectly accurate so far as he goes. John was third brother of the personage, sub-governor of the South Sea Company, purchased from Dr. Radcliffe his seat at Carshalton, in Surrey, was created a baronet in 1718-19, and died, s. p. 26th July, 1724.

89. Charles Louis **Fels**. HASSELLS.

H. L., in oval frame with panelled corners, directed slightly to right, looking to front, facing slightly to left, mustaches, long wig, lace

cravat, robe. Under, *Carolus Ludovicus Fels Warner Hafsells pinx : 1690 I : Smith fecit.* H. 11 : Sub. $9\frac{5}{8}$; W. 8; O. D. H. $9\frac{3}{8}$; W. $7\frac{7}{8}$.

Three known. The date, 1693, has been assigned to the print.

Merchant of Frankfort. Bromley and Noble both erroneously name him "Tells."

90. Martin **Folkes**. RICHARDSON.

H. L., in oval, directed slightly to left, looking to front, facing towards right, cap, collar open, plain coat not buttoned. Under, in centre crest and motto, QVI : SERA : SERA *Martinus Folkes Armr Societatis Regiæ Socius J. Richardson Pinx 1718 J. Smith Fec 1719.* H. $13\frac{3}{8}$; Sub. 12; W. $9\frac{3}{4}$; O. D. H. $11\frac{5}{8}$.

See page 350

91. Edward **Fowler**. KNELLER.

T. Q L., sitting, directed towards left, facing towards and looking to front, close black cap, long white hair, episcopal robes, gloves with right hand over knee, arms resting on those of chair, square cap on table to left. Under, in centre arms rising into subject, *The Rt Revd Edward Fowler Lord Bishop of Gloucester Consecrated July 5. 1691. Ætatis 81. Annorum. 1714. G Kneller Baronets pinx. J. Smith fec. et ex. 1717.* H. $13\frac{1}{2}$; Sub. $12\frac{1}{2}$; W. 10.

I. Before any inscription or arms. Brit: Mus.

II. As described.

III. Modern. Boydell Catalogue.

Born at Westerleigh, Gloucestershire, 1652; educated as a Presbyterian, but entered the Church and obtained a succession of rectories; appointed as above. Died at Chelsea, 2nd April, 1732, and was buried at Hendon. He published many of his writings, one of which was a reply to an attack by John Bunyan.

92. Prince **Frederick**. FOUNTAIN.

H. L., in oval frame, directed to left, facing towards and looking to front, long wig, lace cravat, armour, cloak over it fastened by brooch at left shoulder. Under, *His Royal Highness Prince Frederick &c. Painted at Hanover by Mr Fountain 1723. J. Smith fecit. Sold by J. Smith at the Lyon & Crown in Russel Street Covent Garden.* H. $13\frac{1}{2}$; Sub. $12\frac{1}{4}$; W. $9\frac{7}{8}$; O. D. H. $11\frac{3}{4}$; W. $9\frac{3}{4}$.

Simon has engraved a similar plate.

I. Before inscription.

II. As described.

III. Modern. Boydell Catalogue.

See page 126.

93. Prince Frederick. FOUNTAIN.

Similar to foregoing in reverse. Under, *His Royal Highness Prince Frederick &c. Fountain pinx. Sold by I Smith at the Lyon & Crown in Russell Street Covent Garden.* H. 8; Sub. $7\frac{1}{8}$; W. 5; O. D. H. $6\frac{3}{4}$.

I. As described.

II. Modern. Boydell Catalogue.

94. John, Count Gallas. KNELLER.

H. L., in oval, directed to left, facing towards and looking to front, flowing wig, armour, cloak over right shoulder. Under, in centre arms, *Joannes Wenceslaus Comes a Gallas. &c. G: Kneller S. R. Imp & Angl. Eques Aur. pinx. 1707. I. Smith fec.* H. $13\frac{7}{8}$; W. 10; O. D. H. $11\frac{5}{8}$; W. $9\frac{3}{8}$.

Envoy to England for the Emperors Joseph and Charles VI. of Austria. At the time of the Peace of Utrecht, he was forbidden the Court by Queen Anne, in consequence of his endeavouring to thwart the arrangements of her ministry, and he quitted England in Nov., 1711. He died in 1719, aged 50.

95. Prince George of Denmark. KNELLER.

T. Q. L., standing, directed towards right, facing towards and looking to front, long wig, lace cravat and ruffles, armour, sash, edging of lions' heads to breastplate, sword-hilt of lion's head, right hand holding baton, left hand on hip, trophy of arms with Medusa's head on shield in background to left. Under, *His Royal Highness George Prince of Denmark G. Kneller Eques Pinx: I Smith fe: & exc:* H. $13\frac{5}{8}$; Sub. $12\frac{1}{2}$; W. $9\frac{7}{8}$.

I. As described. Suth: Coll.

II. Modern. Boydell Catalogue.

Date, 1702, has been assigned to this print; but that seems too late, it is probably six or eight years earlier.

See page 32.

96. Id.

ID.

H. L., in oval, directed slightly to right, looking to front, facing slightly to left, long wig, lace cravat, robes, collar and George. Under,

His Royal Highness George Prince of Denmark Ld High Admiral of England General of her Majesties Forces and Lord Warden of the Cinque Ports &c. G. Kneller S. R. Imp: et Angl: Eques Aur: pinx I. Smith fec: Sold by I. Smith at ye Lyon & Crown in Russel Street Covent Garden. H. 13 $\frac{3}{8}$; Sub. 12; W. 9 $\frac{7}{8}$; O. D. H. 11 $\frac{5}{8}$; W. 9 $\frac{3}{8}$.

Not mentioned by Bromley. Suth: Coll.

The face is younger and not so fat as in the following.

97. Id.

ID.

H. L., in oval, directed slightly to right, facing slightly to left, looking to front, long wig, lace cravat, robes, collar and George, armour on right arm which rests on table to left, hand holding baton. Under, *His Royal Highness George Prince of Denmark Lord High Admiral of England, General of Her Majesties Forces & Lord Warden of the Cinque Ports &c. G. Kneller S. R. Imp. et Angl. Eques Aur. pinx. 1704. I. Smith Fec. Sold by I Smith at the Lyon and Crown in Russel Street Covent Garden. H. 13 $\frac{3}{4}$; Sub. 12; W. 9 $\frac{7}{8}$; O. D. H. 11 $\frac{3}{4}$; W. 9 $\frac{5}{8}$.*

I. As described. Suth: Coll.

II. Retouched. Suth; Coll.

III. Modern. Boydell Catalogue.

98. Id.

ID,

Similar to foregoing in reverse, but without the right arm and baton. Under, *His Royal Highness George Prince of Denmark. G. Kneller Eques pinx. I. Smith fec. Sold by I. Smith at the Lyon and Crown in Russel street Covent Garden. H. 8; Sub. 7 $\frac{1}{8}$; W. 5 $\frac{1}{4}$.*

I. Before inscription. Unfinished. Suth: Coll.

II. As described.

III. Modern. Boydell Catalogue. Suth: Coll.

99. George I., when Elector. HIRSEMAN.

H. L., in oval, directed towards right, looking to front, facing slightly to left, long black wig, armour with sash across, ermine cloak over right shoulder. Under, *George Lewis D.G. Elector of Brunswick, & of the Holy Roman Empire, & Son to the most Illustrious Princess Sophia. Born 28 May, 1666. I. Hirsfeman pinx. I. Smith fec Sold by I. Smith at ye Lyon & Crown in Russell-Street Covent Garden. H. 13 $\frac{3}{4}$; Sub. 12; W. 9 $\frac{7}{8}$; O. D. H. 11 $\frac{3}{4}$; W. 9 $\frac{5}{8}$. Brit: Mus. Suth: Coll.*

See page 286.

100. George I. HIRSEMAN.

H. L., in oval, directed and looking to front, facing slightly to left, long wig, lace cravat, robes, collar and George. Under, *Georgius D. G. Mag: Britannia Franciæ et Hiberniæ Rex Fidei Defensor Brit: et Lunen: Dux S. R. I. Arch: Thesau: et Princeps Elector &c. Inauguratus XX die Octobris 1714 G. Kneller S. R. Imp: et Mag: Brit: Baronet: pinx. Ab Originali I. Smith Fec: et ex: 1715.* H. $13\frac{3}{8}$; Sub. 12; W. $9\frac{1}{8}$; O. D. H. $11\frac{3}{4}$; W. $9\frac{5}{8}$.

I. Before any inscription. Brit: Mus.

II. As described.

III. Modern. Boydell Catalogue.

101. Id.

ID.

Similar, smaller, in same direction. Under, *Georgius D. G. Mag: Brit: Fran: et Hib: Rex Fidei Defensor &c. G. Kneller S. R. Imp. et Mag: Brit: Baronet pinx. J. Smith Fec. et ex.* H. 8; Sub. $7\frac{1}{8}$; W. 6; O. D. H. $6\frac{1}{8}$; W. $5\frac{3}{4}$.

I. As described.

II. Modern. Boydell Catalogue.

102. George II., when Prince of Brunswick. HIRSEMAN.

H. L., in oval, directed to right, facing towards and looking over shoulder to front, flowing wig, small lace collar, armour. Under, *Georgius Augustus Electoral Prince of Brunswick Grandson to the most Illustrious Princess Sophia Electrice Dowager of Brunswick Born Oct the 30. 1683. I Hirseman pinx. I. Smith fec. 1706. Sold by I. Smith at ye Lyon & Crown in Russell Street Covent Garden.* H. $13\frac{3}{4}$; Sub. $12\frac{1}{8}$; W. $9\frac{1}{8}$; O. D. H. $11\frac{1}{8}$; W. $9\frac{3}{4}$. Suth: Coll.

103. Id., when Prince of Wales. KNELLER.

H. L., in oval, directed slightly to left, looking to front, facing slightly to right, wig, lace cravat, robes, collar and George. Under, *His Royal Highness George Prince of Wales &c G. Kneller S. R. Imp. et Mag: Brit: Baronet Pinx. 1716. Ab originali J Smith fec. 1717. Sold by I. Smith at the Lyon & Crown in Russell Street Covent Garden.* H. $13\frac{3}{4}$; Sub. 12; W. $9\frac{7}{8}$. Suth: Coll.

104. Id.

ID.

Similar, smaller, in same direction. Under, *His Royal Highness George Prince of Wales &c. G. Kneller S. R. Imp. et Mag. Brit. Barons Pinx. J. Smith Fec. et ex.* H. 8; Sub. $7\frac{1}{8}$; W. $5\frac{7}{8}$.

I. As described.

II. Crown added. Title altered to *Georgius IIus D. G. Mag : Brit : Fra : et Hib Rex. Fidei Defensor &c.*

III. Modern. Boydell Catalogue.

105. Grinling Gibbons. KNELLER.

T. Q. L., standing, directed slightly to left, facing and looking towards right, wig, collar open, scarf across right shoulder, right hand on bust, left hand holding compasses, both on block to left, on which is, *G : Kneller pinx.* Under, *Mr Grinlin Gibbons I : Smith fec : & exc :* H. $13\frac{5}{8}$; Sub. $12\frac{5}{8}$; W. $10\frac{1}{4}$.

I. As described.

II. Modern. Boydell Catalogue.

Date, 1690, assigned to this print.

The celebrated carver in wood; introduced by Evelyn to Charles II., in 1671. He lived in Bow-street, Covent Garden, from 1678 to his death, 3rd August, 1721. He produced some works in marble in the latter part of his career.

106. Id., with his wife. CLOSTERMAN.

T. Q. L.'s, sitting, to right Gibbons, directed towards left, looking to front, wig, gown, right hand on hip, left arm on block to right, on which three amorini are carved; to left his wife, directed towards front, facing and looking towards right, loose dress, holding pearl necklace in hands, pillars and curtain in background. Under, *Mr. Gibbons & Mrs Gibbons J. Closterman pinx : J. Smith fecit. et ex.* W. $13\frac{3}{4}$; H. 12; Sub. $11\frac{5}{8}$.

Date, 1691, assigned to this print.

I. Before any inscription. Brit : Mus.

II. As described.

III. Modern. Boydell Catalogue.

By his wife Gibbons had five daughters.

107. Thomas Gill. MURRAY.

H. L., in oval, directed to right, facing towards and looking to front, long wig, cravat with fringed ends, gown. Under, *Thomas Gill M.D. Colleg : Med : Lond : Socius, et Registrarius. Tho : Murrey pinx : I. Smith fec :* H. $13\frac{3}{8}$; Sub. 11; W. 9; O. D. H. $10\frac{3}{4}$; W. $8\frac{1}{8}$.

Date, 1700, assigned to this print.

Celebrated physician. Died at Edmonton, 4th July, 1714.

108. Thomas Gill. MURRAY.

T. Q. L., standing, a youth, directed to left, facing towards and looking to front, wig, scarf over right shoulder, bow and arrow in hands. Under, *Thomas Gill. T. Murrey Pinx : I : Smith fec : et ex*: H. 10; Sub. $9\frac{1}{8}$; W. $7\frac{1}{2}$.

Date, 1694, assigned to this print.

Son of the foregoing.

109. Sir Richard Gipps. CLOSTERMAN.

H. L., in oval, directed to right, facing towards and looking to front, long wig, robe, collar open with black ribbon passed through buttonholes. Under, in centre arms, motto, SVRSVM *Sir Richard Gipps Knt. I Closterman pinx : I Smith fec : et excudit.* H. $13\frac{1}{2}$; W. $9\frac{7}{8}$; O. D. H. $11\frac{1}{8}$; W. $9\frac{1}{8}$.

I. Before any inscription or arms.

II. As described.

III. Left hand added in front of robe. This is probably for the purpose of giving balance to the figure, which in the previous states appears as if it might fall forward to right.

Date, 1687, assigned to this print.

According to Noble, master of the revels to Charles II., who knighted him in 1682. He died at his seat, Great Waltham, Suffolk, 21st Dec., 1708. It is to be observed that the arms of the Gibbs family, as described by Noble, and to which he says this personage belonged, are different from those on the print.

110. David, Earl of Glasgow. RICHARDSON.

H. L., in oval frame, directed towards right, facing towards and looking to front, very long wig, cravat with fringed ends, armour, cloak over left shoulder. Under, *David Boyle, Earle of Glasgow, Viscount of Kelburn, Lord Boyle of Stewartoun, Cambray, Fenwick, Largs, and Dalrye, One of ye Lords of Her Majesties most honorable privy Council, of ye Kingdom of Scotland, One of the Lords Commissioners of Her Majesties Treasury, & Exchequer; Lord Treasurer-Deputy of ye said Kingdom, Her Majesties Commissioner to ye Generall Assembly of ye Church of Scotland; &c, since ye Union of Great Brittain, Lord Register of Scotland. &c.* I. *Richardson pinx. I. Smith fec.* H. $16\frac{3}{4}$; Sub. 14; W. $11\frac{1}{2}$; O. D. H. $11\frac{3}{4}$; W. $9\frac{5}{8}$.

I. Before any inscription. Brit: Mus.

II. As described. Brit: Mus.

Date, 1711, assigned to this print.

M.P. for Bute, 1689; created Lord Boyle, 1699; Earl of Glasgow, 1703. He had a large share in carrying the Union, and took an active part in organising resistance to the invasion in 1715. He died, 1st November, 1733.

111. William, Duke of Gloucester. KNELLER.

W. L., a child, sitting on curtain, which has G with coronet over at top to left, looking to front, feathers over head, left shoulder uncovered, pointing, with left hand to white shock dog, which is sitting on floor towards left and looking up to him, courtyards, arches, and rows of trees in distance to right. Under, *His Highness The Duke of Gloucester. G. Kneller ad vivum pinxit. I: Smith fecit & excudit.* H. 13 $\frac{5}{8}$; Sub. 12 $\frac{5}{8}$. W. 9 $\frac{3}{4}$.

I. As described.

II. Modern. Boydell Catalogue.

Date, 1691, assigned to this print.

See page 816.

112. Id.

ID.

W. L., a boy, standing, directed slightly to left, looking to front, own hair, robes, sandals, right hand on hip, left pointing, left foot on raised floor on which to right is a large vase of flowers, curtain above, pillar, terrace, sheet of water, and trees in background to left. Under, *His Highness The Duke of Gloucester G: Kneller. Eques pinx: I Smith fec: et exc: H. 16; Sub. 14 $\frac{7}{8}$; W. 10.*

I. Before any inscription. Suth: Coll.

II. As described. Suth: Coll.

Date, 1693, assigned to this print.

There is a copy, smaller size, by Schenck.

113. Id.

ID.

H. L., in oval, directed slightly to left, looking to front, facing slightly to right, hair full, neckcloth, sash over vest, plain coat with star, left hand on hip. Under, *His Royal Highness William Duke of Gloucester G. Kneller Eques pinx: 1699. I. Smith fec: Sold by I. Smith at ye Lyon & Crown in Russel-street Covent-Garden.* H. 13 $\frac{3}{4}$; Sub. 12 $\frac{1}{8}$; W. 10; O. D. H. 11 $\frac{3}{4}$; W. 9 $\frac{1}{2}$.

I. As described. Suth: Coll.

II. Under title of personage, and over engraver's name:—

Nat 24^o } *die Iulij* { 1689
Denat 30^o } { 1700

III. Slightly reworked, plate worn.

IV. Plate damaged, edged frame round oval, retouched, especially in background and panels.

V. Modern. Boydell Catalogue.

114. William, Duke of Gloucester. KNELLER.

Similar, smaller, in same direction. Under, *His Royal Highness William Duke of Gloucester. G. Kneller Eques pinx: I. Smith fec: et ex:* H. $7\frac{3}{8}$; W. $5\frac{1}{2}$; O. D. H. $5\frac{3}{4}$; W. $4\frac{3}{4}$.

I. As described. Suth: Coll.

II. Modern; "et ex" erased. Boydell Catalogue.

The date, 1697, has been assigned by Bromley to this print, but it must be an error for 1699, as it is clearly stated on the foregoing that the picture was painted in the latter year.

115. Id., with Mr. Bathurst. MURRAY.

W. L.'s., standing, directed slightly to right, looking to front, long wig, robes of the Garter, collar and George, right hand on hip, pointing with left hand; to left Mr. Bathurst, looking to front, plain dress, holding plumed hat in hands, in background interior of church, organ and screen in distance to right. Under, *His Highness William Duke of Gloucester & Mr Benj: Bathurst. T: Murrey pinx: I: Smith fec: et ex:* H. $16\frac{1}{2}$; Sub. $15\frac{1}{4}$; W. $10\frac{1}{2}$.

I. Before inscription, plate uncleared. Suth: Coll.

II. As described. Suth: Coll.

III. Plate cut 1 at top, $\frac{5}{8}$ at right side, $1\frac{5}{8}$ at bottom, $\frac{3}{8}$ of subject at bottom scraped away, on space, *A Young Duke in his Robes.*

116. Sidney, Earl of Godolphin. KNELLER.

H. L., in oval, directed towards left, facing towards and looking to front, long dark wig, lace cravat, robes of the Garter, collar and George, wand to left. Under, *The Right Honble Sidney Earl of Godolphin Viscount Rialton & Lord Godolphin of Rialton, Lord High Treasurer of England Lord Lieutenant of the County of Cornwall, One of the Lords of Her Majties most Honble Privy Councill & Knight of the most Noble Order of ye Garter. G. Kneller S. R. Imp. et Angl Eques Aur. pinx. I. Smith fec. Sold by I. Smith at ye Lyon & Crown in Russel-street Covent Garden.* H. $13\frac{3}{4}$; Sub. $11\frac{7}{8}$; W. $9\frac{3}{4}$; O. D. H. $11\frac{1}{2}$; W. $9\frac{5}{8}$.

I. Before wand, motto of the Garter, or any inscription. Suth: Coll.

II. As described. Suth : Coll.

III. Retouched. Suth : Coll.

Third son of Sir Francis Godolphin, M.P. for St. Ives ; entered the service of Charles II. when a youth ; commissioner of the Treasury, 1679 ; created Baron Godolphin, 1684 ; leading minister from accession of Queen Anne to 1710 ; K.G., 1704 ; created Earl of Godolphin, 1706. He died, 15th Sept., 1712, and was buried in Westminster Abbey.

117. Sir Henry Goodricke. HILL.

H. L., in oval, directed slightly to right, facing and looking to front, long wig, twisted neckcloth, breastplate with shoulderstraps. Under, *The Rt Honble Sr Henry Goodricke Kt & Bart : &c. T: Hill pinx. I: Smith fec:* H. 9 $\frac{1}{8}$; Sub. 8 $\frac{1}{8}$; W. 7 $\frac{3}{8}$; O. D. W. 7 $\frac{1}{8}$.

I. Before any inscription. One known.

II. As described. Brit : Mus.

Date, 1695, assigned to this print.

Born, 1642 ; succeeded his father as 2nd baronet, and in the estate of Ribstown, Co. York, &c., 1670 ; lieutenant-general of the Ordnance, 1678-1702 ; privy councillor. Died at Brentford, s. p. 5th March, 1704-5.

118. Mary, Lady Goodricke. ID.

H. L., in oval, directed and looking towards front, facing slightly to right, pearls in hair which falls across left shoulder, earring, lace edge to dress round neck. Under, *The Honble Mary Lady Goodricke T Hill pinx: I: Smith fec:* H. 10 ; W. 7 $\frac{1}{2}$; O. D. H. 8 $\frac{1}{8}$; W. 7 $\frac{1}{8}$.

Date, 1695, assigned to this print.

Daughter of Colonel William Legge, and sister to George, created Lord Dartmouth. She married the foregoing, survived him for some years, and died at the age of 70.

119. Isabella, Duchess of Grafton. KNELLER.

T. Q. L., sitting, directed towards front, facing and looking towards right, hair plaited and falling over left shoulder, loose dress, right hand in lap, left held out towards parrot on branch of tree to right, trees in distance to left. Under, *The Dutcheffs of Grafton G. Kneller Eques pinx: I Smith fec: et exc:* H. 13 $\frac{3}{8}$; Sub. 12 $\frac{3}{8}$; W. 9 $\frac{1}{8}$.

I. As described.

II. Modern. Boydell Catalogue.

Date, 1692, assigned to this print.

See page 34.

120. Isabella, Duchess of **Grafton**. WISSING.

H. L., in oval, directed to front, facing and looking towards left, muslin strip twisted in hair, earring, loose dress, left elbow on block to right, hand supporting head which leans against it. Under, *The Dutcheſs of Grafton W. Wiſſing Pinxit. I. Smith fecit. Sold by E Cooper at ye 3 Pidgeons in Bedford ſtreet. Cum Privelegio Regis.* H. $13\frac{3}{8}$; W. $9\frac{7}{8}$; O. D. H. $11\frac{5}{8}$; W. $9\frac{3}{8}$. Brit: Mus.

Date, 1687, assigned to this print.

For Peter Gunning, mentioned by Bromley, p. 130, see page 35.

121. Mrs. Conwai **Hackett**. RILEY.

W. L., kneeling on left knee, directed slightly to left, looking to front, facing slightly to right, loose dress, band across left shoulder behind which hair falls, hands placing wreath of flowers under neck of lamb beside her to right, in distance to left trees, hills, and circular castle with other buildings. Under, *Mrs Conwai Hackett. I Riley pinxit I Smith fec: et exc:* H. $13\frac{5}{8}$; Sub. $12\frac{1}{2}$; W. $9\frac{7}{8}$.

I. As described. In this state the battlement of the castle appears supported on projecting corbels, alternating with stones flush with face of lower wall, in after-states all this course is a dark shade without projections.

II. Retouched slightly in many parts.

III. Modern. Boydell Catalogue.

Date, 1690, assigned to this print.

Noble supposes this young lady to have been of the family of John Hackett, Bishop of Lichfield and Coventry, who died in 1670, aged 78, and left thirty-two children and grandchildren, and that she was called after Edward, Lord Conway. If this conjecture be correct, she was, probably, daughter of Sir Andrew Hackett, the bishop's eldest son, who was appointed a Master in Chancery in 1670, and as Lord Conway married the sister of Finch the Lord Chancellor, he might have had such acquaintance with him, besides their being from the same county, as that he would have been godfather to this child.

122. (Thomas, Earl of **Haddington**.) AIKMAN.

H. L., in oval, directed towards left, facing towards and looking to front, round hat tilted to left side, plain coat, long black ribbon from collar. Under, *Simon the Dutch Skipper G. Achman pinx. J Smith fec. 1719.* H. $13\frac{1}{2}$; Sub. 12; W. $9\frac{7}{8}$; O. D. H. $11\frac{5}{8}$; W. $9\frac{3}{8}$. Brit: Mus.

Born, 1680; in pursuance of a patent conferring the earldom of Rothes on the eldest, and of Haddington on the second son of Charles Hamilton, 5th Earl of Haddington and his wife (Margaret, Countess of Rothes), succeeded as 6th Earl of Haddington, in 1685. He supported the Union; served under the Duke of Argyll, at Sheriffmuir; devoted himself to planting trees and improving agriculture, and died at Newhailes, 28th Nov., 1735. The title to the print is supposed to be an allusion to the attachment of the personage to the Hanoverian interest; a copy is given in Park's edition of Walpole's "Noble Authors," VOL. V.

123. Sir George Hamilton. MEDINA.

H. L., in oval, directed towards right, facing towards and looking to front, long wig, cravat with fringed ends, armour. Under, in centre arms, crest, one branch springing from old log, motto, THROUGH GOD REVIVED, *Sr George Hamilton of Binnie and Barton Bart Æta Suæ 51 Anno Dom. 1694. I. B. de Medine pinx: I. Smith fecit.* H. 13 $\frac{7}{8}$; Sub. 11 $\frac{5}{8}$; W. 9 $\frac{3}{4}$; O. D. H. 11 $\frac{1}{2}$; W. 9 $\frac{1}{2}$.

I. Before any inscription or arms, subject, H. 11 $\frac{7}{8}$. One known.

II. As described.

Date, 1699, assigned to this print.

Noble states that the personage was a farmer of the customs, whose expenses exceeded his income, and that he died in 1694. He also states that he may have descended from the youngest son of James, 1st Earl of Abercorn; but this would identify him with Sir George, the brother of Lady Grammont (see page 868), who was created Count Hamilton in France, and married Frances Jennings (the elder sister of Sarah, afterwards Duchess of Marlborough), who, after his death, married Richard, Duke of Tyrconnell, and died in Dublin, in 1730. This conjecture of Noble's therefore is clearly wrong, as is probably the date of death. Burke states that Sir "William" Hamilton of Barnton, late of Binnie, was created a baronet, in 1692, but that the title is now extinct. The arms and motto assigned to Hamilton of Barnton agree with those on the print; but the crest exhibits two branches springing from an erect stump.

124. Helen, Lady Hamilton. ID.

H. L., in oval, directed and looking towards front, facing slightly to left, hair plain falling on left shoulder, loose dress with jewelled band to left shoulder. Under, *Dame Hellen Balfour, Sr George Hamilton of Binnie and Bartons Lady Anno Dom: 1694. I. B. de Medine pinx: I. Smith fec:* H. 13 $\frac{7}{8}$; W. 10; O. D. H. 11 $\frac{1}{2}$; W. 9 $\frac{3}{8}$.

Date, 1699, assigned to this print.

Wife of the foregoing. Noble supposes her family to have been a branch of the Balfours of Pitcullo, in Scotland. The name "Helen," is not amongst the family of Lords Balfour of Burleigh.

125. Hon. Constantia Hare. VERELST.

W. L., sitting, directed and looking towards front, facing very slightly to left, hair falling at back and over left shoulder, low dress embroidered at bottom, right hand holding up end of scarf containing flowers on lap, left elbow on block to right covered with curtain, large vase to left, terrace in distance. Under, *The Honble Madame Constantia Hare, Twinn-Sister to Montague Hare Esqr. deceas'd; Daughter to the Right Honble Henry Lord Colerane, Baron of Colerane &c. H. Verelst pinxit. I. Smith fecit et excudit. H. 13 $\frac{3}{4}$; Sub. 12 $\frac{3}{4}$; W. 9 $\frac{3}{8}$.*

I. Before any inscription.

II. As described.

III. Damaged by spots on face, &c.

IV. Modern. Boydell Catalogue.

Date, 1694, assigned to this print.

Daughter of 2nd Baron Coleraine and Constantia, daughter of Sir Richard Lucy, Bart., of Broxbourne; married (his second wife) Hugh Smithson, Esq., of Armine, Co. York, and Tottenham, Co. Middlesex; M.P. in five parliaments for the latter county, who having survived all his children by his first wife, and having no issue by his second (who died in April, 1726), at his death, in 1740, bequeathed his estates to his cousin, Sir Hugh Smithson, of Stanwick, who succeeded (according to the patent), in 1749-50, as Earl of Northumberland. See page 482. The peerages do not mention "Montague" as the brother of the personage.

126. Anthony Henley. KNELLER.

T. Q. L., standing, directed slightly to right, looking to front, long hair, collar open, right hand holding one end of scarf on hip, left elbow on bank to right, with other end of scarf over arm, belt and sword-hilt with lion's head, rocks in background, trees in distance to right. Under, *Anthony Henley Esq. G. Kneller Eques Pinx: J. Smith Fec: & exc: H. 13 $\frac{3}{4}$; Sub. 12 $\frac{3}{4}$; W. 9 $\frac{7}{8}$.*

I. Before any inscription. Brit; Mus.

II. As described.

Date, 1694, assigned to this print.

Cousin of Sir Andrew Henley of Henley, Somersetshire, who was created a baronet in 1660; celebrated as a wit and man of learning and also for taste in the fine arts, especially music, being esteemed the most eminent critic of the opera. He wrote some papers for the Tatler, and Garth dedicated the "Dispensary" to him. He was M.P. for Melcomb-Regis, and died of apoplexy, in August, 1711. His son was created Earl of Northington. See page 873.

127. Queen Henrietta Maria. VAN DYCK.

H. L., in oval, directed towards right, looking to front, curled hair, earring, necklace, wide collar. Under, *Mary Queen of Engl : Scott : Fran & Ireland. Van Dyke pinx. I. Smith fec. E Cooper ex.* H. $7\frac{1}{2}$; Sub. $6\frac{1}{2}$; W. $5\frac{1}{2}$; O. D. H. $6\frac{1}{4}$; W. $5\frac{3}{8}$.

I. Before any inscription. Suth: Coll.

II. As described. Suth: Coll.

128. George, Landgrave of Hesse. MURRAY.

H. L., in oval, directed towards left, looking to front, facing slightly to right, large wig, armour, cloak fastened by jewel at throat, collar and Order of the Golden Fleece. Under, *Serenissimus Georgius D. G. Hafsia Landgravius Princeps Hirsfeldia; Comes in Cattimeliboco, Dietz, Kigenhaina, Nidda, Schauenburgo, Isenburgo et Budinga; Eques Nobilis Ordinis Aurei Velleris; Sacrae Cesareae Majestatis Campi Mareschallus; Et Regiminis Catafractorum Praefectus, Hispaniae Procer Anno Domini. MDCCIII. T. Murrey pinx: I Smith fec: et exc:* H. $13\frac{3}{4}$; Sub. $12\frac{1}{8}$; W. $9\frac{7}{8}$; O. D. H. $11\frac{7}{8}$; W. $9\frac{3}{4}$.

Born, 1669; younger son of Louis VI., Landgrave of Hesse-Darmstadt; served in Ireland under William III.; changed from the Protestant to the Roman Catholic religion, and entered the service of Charles II. of Spain. He afterwards took part with Charles III.; served with the Earl of Peterborough, and was killed in the attack on Mont Jouy, before Barcelona, 14th September, 1705.

129. Michael Hewetson. LUTTRELL.

H. L., in oval, directed slightly to left, looking to front, curled wig, gown, short bands. Under, *Mic: Hewetson Luttrell pinx: I Smith fec: T H dedit.* H. $9\frac{3}{4}$; W. $7\frac{3}{8}$; O. D. H. $8\frac{1}{4}$; W. $6\frac{3}{8}$.

I. Before any inscription. Brit: Mus.

II. As described. Two known.

Date, 1690, assigned to this print.

Noble supposes this to be a relative of John Hewetson; who died in 1672, and whose monument is in Fulham church.

Hide. See Hyde.

130. Edward, Lord Hinchinbrooke. KNELLER.

H. L., in oval, directed slightly to left, looking to front, facing slightly to right, cap, open collar, braids across coat, left hand on hip. Under, *Edward Lord Hinchinbrooke. G. Kneller S. R. Imp: et Angl: Eques Aur: pinx: I. Smith fec: Sold by I. Smith at ye Lyon & Crown in Russel-Street Covent Garden.* H. $13\frac{7}{8}$; Sub. $12\frac{1}{8}$; W. 10; O. D. H. $11\frac{3}{4}$; W. $9\frac{1}{2}$.

I. As described.

II. Modern. Boydell Catalogue.

Only son of Edward, 3rd Earl of Sandwich; M.P. for Huntingdon in two last parliaments of Queen Anne, afterwards returned for the shire; colonel of foot guards, and afterwards of 37th regiment. He died in the lifetime of his father, 3rd Oct., 1722; his eldest son became 4th earl. Lord Chesterfield has spoken highly of his talents and accomplishments.

131. Sir William Hodges. ID.

H. L., in oval, directed to left, facing towards and looking to front, flowing wig, neckcloth, robe. Under, in centre arms, motto, NO NACIENDO SINO OBRANDO, *The Honble Sr Willm Hodges Kt. & Bart. G. Kneller S. R. Imp. et Angl. Eques Aur. pinx. 1713. J. Smith fec. 1715.* H. $13\frac{3}{4}$; Sub. $11\frac{1}{4}$; W. $9\frac{7}{8}$; O. D. W. $9\frac{1}{2}$. Brit: Mus.

An eminent Spanish merchant; M.P. for Michael's Mount; created a baronet in 1697. Died, 31st July, 1714. His son and successor, Joseph, dissipated the whole of his estate, and on his death, in 1722, the baronetcy became extinct.

132. Abraham Hondius. IPSE.

H. L., directed and looking towards front, head inclined to right, long wig, neckcloth, gown, pointing with left hand to a sketch held up by right. Under, *Abrahamus Hondius Pictor Ipse pinx: I. Smith fecit et ex.* H. $9\frac{5}{8}$; Sub. $8\frac{3}{4}$; W. $7\frac{3}{8}$.

Date, 1689, assigned to this print.

I. As described.

II. Modern. Boydell's Illustrious Heads, 1811.

Said to have been born at Rotterdam, in 1638; came to England

in the reign of Charles II., and practised as painter, chiefly of animals. He died in 1695.

I. Before inscription. Sykes Sale.

II. As described.

133. (George Hooper.)

H. L., in oval, directed towards left, looking to front, wig, bands, robes. H. $12\frac{3}{4}$; Sub. $11\frac{3}{4}$; W. $9\frac{3}{4}$. Suth: Coll.

Date, 1710, assigned to this print, to which no lettering appears ever to have been engraved.

See under G. White.

134. Mrs. Rachel How. KNELLER.

T. Q. L., in oval frame, a young girl, standing, directed and looking towards front, scarf over shoulders, dove on right hand, left elbow on pedestal to right, trees in distance. Under, *Mrs Rachel How. G. Kneller S. R. Imp: et Angl: Eques Aur. pinx: I. Smith Fec: Sold by I. Smith at the Lyon & Crown in Russel street Covent Garden.* H. $13\frac{5}{8}$; Sub. $12\frac{1}{4}$; W. 10; O. D. H. $11\frac{3}{8}$; W. $9\frac{1}{8}$.

I. Before any inscription.

II. As described.

III. Modern. Boydell Catalogue.

Date, 1702, assigned to this print.

Noble supposes this girl to be of the family from which Viscount Howe and Earl Howe descended; if so, she was probably daughter either of John Grubham Howe, created Baron Chedworth, or of his younger brother, Emanuel Scrope Howe, who married Ruperta, daughter of Prince Rupert by Margaret Hughes. She must have died young, as her name is not amongst the surviving issue of either of those brothers.

135. Lady Howard. ID.

W. L., reclining on ground at foot of a tree, hair falling over right shoulder, right elbow on block to left, hand supporting head, left hand across lap, landscape in background to right. Under, *The Lady Howard. G: Kneller Eques pinx: I. Smith fec: et exc: W. 12 $\frac{3}{8}$; H. 10; Sub. $9\frac{5}{8}$.*

Date, 1693, assigned to this print.

Walpole supposes her to be Mrs. Dives; married, first, to Sir Robert Howard; second, to Dr. Martin, Canon of Windsor. Shadwell, in his play of the "Sullen Lovers," ridicules Sir Robert, under

the name of Sir Positive At-all, and in the same play is Lady Vain, a courtesan, who is said to have been the representative of Sir Robert's mistress, whom he afterwards married. Sir Robert was son of Thomas, 1st Earl of Berkshire, and wrote many poems and plays in the time of Charles II. He died in 1698, having married four wives.

136. Id.

ID.

W. L., standing, directed towards right, facing and looking towards left, hair falling over left shoulder, loose dress, right hand holding robe, left elbow on block to right, hand to head, bracelets on arm, to right a waterfall. Under, *The Honble Lady Howard G. Kneller Eques pinx: I. Smith fec. & exc.* H. 16 $\frac{5}{8}$; Sub. 16 $\frac{1}{4}$; W. 10 $\frac{1}{2}$.

I. As described.

II. Retouched, plants in foreground much darker.

Date, 1697, assigned to this print.

Mrs. Hucks. See Mrs. Voss.

137. Arabella Hunt. ID.

T. Q. L., sitting, directed slightly to right, facing and looking towards left, hair falling on shoulders, accompanying her singing with a lute held in lap, on which she is playing, broken trunk of a tree in background to left. Under, *Mrs Arabella Hunt Dyed December 26th 1705.*

*Were there on Earth another Voice like thine,
Another Hand, so Blest with skill Divine,
The late afflicted World some hopes might have,
And Harmony recall thee from the Grave.*

G. Kneller S. R. Imp. et Angl. Eques Aur Pinx. I. Smith fec. et ex. 1706. H. 13 $\frac{5}{8}$; Sub. 12 $\frac{5}{8}$; W. 10.

I. As described.

II. Modern. Boydell Catalogue.

This celebrated singer was to be admired for beauty and good conduct as well as for musical skill. She was a special favourite with Mary II., and Congreve has addressed one of his finest poems to her and calls himself her adorer.

138. Ladies Henrietta and Mary Hyde. WISSING.

W. L.'s., young girls, sitting, on right Lady Henrietta, directed slightly to left, looking to front, loose dress, left hand on bank to right, in front of which is a large plant, right hand on pigeon held up in her sister's left hand, who is on left, directed towards right, looking to front, cap on hair, loose dress, in background to left large mansion.

Under, *The Lady Henrietta and the Lady Mary Hide Daughters to the Right Honoble the Earle of Rochester. W Wifsing pinx : I Smith fe : E Cooper exc :* H. $14\frac{1}{8}$; Sub. $13\frac{1}{8}$; W. $11\frac{1}{4}$.

I. Before any inscription. Brit: Mus.

II. As described.

III. "E. Cooper exc:" partially erased, before it, *Sold by E. Cooper at the 3 pidgions in Bedford street.*

Date, 1685, assigned to this print.

Second and third daughters of Laurence Hyde, created Earl of Rochester in 1662. Lady Henrietta married, 1694, James, Earl of Dalkeith, eldest son of the Duke of Monmouth, and was the mother of Francis, 2nd Duke of Buccleugh; she died in 1730. Lady Mary married, 1703, Francis Conway, created Lord Conway soon afterwards. She died at Northwick, 25th Jan., 1708-9, and was buried at Arrow. Lord Conway's eldest son, by a subsequent marriage, was created Marquis of Hertford.

139. James I. VAN DYCK.

H. L., in oval frame, directly slightly to left, facing towards and looking to front, own hair, short beard and mustache, ruff, jewelled George hung from neck by ribbon, close black dress. Under, *Jacobus Imus. D. G. Mag : Brit : Fra : et Hib. Rex A Van Dyke Eques. Pinx : ab Originali minuta fact : per Fra : Hilyard Ao. Di. 1617. J. Smith fec et ex 1721.* H. 14; Sub. 12; W. $9\frac{3}{4}$; O. D. H. $11\frac{5}{8}$; W. $9\frac{1}{2}$.

I. Before any inscription. Suth: Coll.

II. As described.

III. Reworked. Published in Boydell's "Heads of Illustrious Persons, 1811.

140. Id.

ID.

H. L., in oval, similar, smaller in same direction. Under, *Jacobus Imus D. G. Mag : Brit Fra : et Hib Rex Sold by J Smith at ye Lyon & Crown in Ruffell Street Covent Garden.* H. $7\frac{3}{8}$; Sub. 7; W. 6.

I. Before inscription, uncleaned edge. Suth: Coll.

II. As described.

III. Modern. Boydell Catalogue.

141. James, Duke of York.

W. L., advancing towards left, facing towards and looking to front, wig, robes of the Garter, right hand holding mantle, left hand on hip,

ornamented pilaster in background to left, curtain to right. Under, *I. Smith fe. R Palmer ex His Royall Highness James Duke of Yorke.* H. $10\frac{1}{4}$; Sub. 10; W. $6\frac{3}{8}$. Suth: Coll.

Companion to No. 168.

It is possible that this address was afterwards changed to Cooper's, as in the case of No. 46.

Loggan engraved in the line manner, a precisely similar print, of larger size, with Latin titles.

142. Id.

KNELLER.

T. Q. L., standing, directed slightly to right, looking to front, facing slightly to left, long wig, lace cravat, armour, sash and medal of the Garter, right hand holding baton across chest, left arm leaning on anchor to right, ships engaged on sea in distance to left. H. $15\frac{3}{4}$; Sub. $14\frac{1}{2}$; W. $11\frac{1}{4}$.

Granger states that there is reason to believe that the picture was painted in the reign of Charles II., when the personage was Lord High Admiral. The date, 1697, is assigned to the print, and Granger states that the plate was lost, and that the prints became extremely scarce in Smith's lifetime, who offered a guinea apiece for as many as could be procured for him.

143. Id., when King. ID.

H. L., in oval, directed slightly to right, looking to front, facing slightly to left, long wig, lace cravat, robes, collar and George. Under, *Jacobus Secundus Dei Gratia. Angliæ, Scotiæ, Franciæ, et Hi. berniæ Rex. &c. G. Kneller Pinxit I. Smith fecit Sold by I Smith at the Lyon and Crown in Russel street Covent-garden.* H. $13\frac{5}{8}$; Sub. $11\frac{7}{8}$; W. $9\frac{3}{4}$; O. D. H. $11\frac{5}{8}$.

I. Before any inscription. Suth: Coll.

II. As described.

III. Reworked.

V. Modern. Boydell's Illustrious Heads, 1811.

Date, 1697, assigned to this print.

144. Id.

ID.

Similar, smaller, in reverse. Under, *Jacobus IIus D. G. Ang: Sco: Fran: & Hib: Rex. G. Kneller Pinxit. J. Smith ex.* H. 8; Sub. 7; W. $5\frac{3}{4}$.

I. Before inscription. Suth: Coll.

II. As described.

III. Modern. Boydell Catalogue.

Date, 1719, assigned to this print.

145. Id.

LARGILLIERE.

H. L., in oval, directed towards left, facing towards and looking to front, flowing wig, lace cravat, under which are bows of ribbon, finely embossed armour, sash; similar to print by Beckett, No. 52. Under, *Jacobus Secundus Dei Gratia Angliæ, Scotiæ, Franciæ, et Hiberniæ Rex &c. N. De Largillierre Pinxit. I Smith fecit. Cum Privilegio Regis Sold by Alex Browne at the Blew Ballcony in little Queen street.* H. $13\frac{1}{2}$; W. $9\frac{3}{4}$; O. D. H. $11\frac{5}{8}$; W. $9\frac{1}{4}$.

I. Before any inscription. Suth: Coll.

II. As described. Suth: Coll.

III. Plate damaged, especially at forehead and over inscription.

IV. Plate reworked, corners filled in with dark background. Suth: Coll.

See page 36. No date assigned to this print, but it must be of the earlier part of the reign. *Advt. London Gazette 1719 Jan. 18th* "after the best original portraits of Mr. Largeilliere, and exactly corrected by his self."

146. Jamey.

Full H. L., standing, directed towards left, hat with drooping feather and flower, playing on bagpipes, badge on sleeve of left arm. Under, *Jamey the Scotch Piper. I Smith exc.* H. $6\frac{1}{4}$; Sub. $5\frac{3}{8}$; W. $4\frac{1}{8}$.

Noble, VOL. III., p. 481, under this portrait, states a series of matters unconnected with the history of the individual, about which it would have been more candid to say he knew nothing beyond what was stated on the print.

147. Ladies Frances and Catherine Jones. VANDERVAART.

W. L.'s., Lady Frances standing in centre, directed and looking to front, loose dress, right hand taking flowers from a basket held up by a negro boy towards left, who is kneeling on his left knee, left elbow on pedestal to right, before which Lady Catherine sits, directed towards left, facing and looking to front, loose dress, hands on wreath, which is held by her sister's left hand, drapery on seat to right, curtain above, in background to left fountain, gardens, and mansions. Under, *The Lady Frances and the Lady Catharine Jones Daughters to the Right Honble Richard Earle of Ranelagh. I. Vandervaaert Pinxit. I. Smith fecit Cum Privilegio Regis Sold by E Cooper at the 3 Pid-geon in Bedford street.* H. $15\frac{1}{2}$; Sub. $14\frac{1}{2}$; W. $9\frac{7}{8}$.

I. Before inscription, before large thistle in front of Lady Catherine's seat to right was erased and replaced by drapery. Brit: Mus.

II. As described.

Date, 1691, assigned to this print.

Second and third surviving daughters of Richard Jones, who succeeded his father, in 1669, as 2nd Viscount Ranelagh; was vice-treasurer of Ireland and paymaster of the army, and was created an earl, but as he left no surviving male issue, that title became extinct. Lady Frances married (his second wife) Thomas, Lord Coningsby, who was created earl in 1719, a match which her father is said never to have forgiven, and died, 19th Feb., 1719. Lady Catherine died, unmarried, at a very advanced age, 12th April, 1740, at her seat at Chelsea, which afterwards became the celebrated Ranelagh Gardens.

Noble's account of Lady Catherine is really that of her aunt, although the print most clearly establishes the identity.

148. John **Kettlewell**. TILSON.

H. L., in oval, directed towards right, facing towards and looking to front, long hair, bands, black gown. Under, *Johannes Kettlewell obyt 12^o Apr: 1695. Æta 42. Who when he was reviled, reviled not again: when he suffered, he threatned not; but committed himself to him that judgeth righteously. St Peter.*

οὐ κακὸν τὸ κακῶς παθεῖν κακὸν δὲ τὸ ποιεῖσθαι κακῶς. S: Chrysost: H: Tilson pinx: I: Smith fecit. H. 13 $\frac{1}{8}$; W. 9 $\frac{1}{8}$; O. D. H. 10 $\frac{5}{8}$; W. 8 $\frac{5}{8}$.

I. Before inscription. Brit: Mus.

II. As described. Three known.

Born at North-Allerton, Yorkshire, 10th March, 1653; educated at Oxford; Fellow of Lincoln College; entered the Church, and became chaplain to the Countess of Bedford, and was presented with the vicarage of Coleshill by Lord Digby. At the Revolution he refused to take the oaths of allegiance and supremacy to William and Mary, and was deprived of his living. He wrote many works, which were collected and published in two volumes, folio, in 1718,

149. Elizabeth, Countess of **Kildare**. WISSING.

iv ad 56x40 H. L., in oval, directed and looking towards front, facing slightly to left, hair in curls, wide hat, brim looped up on left with bunch of flowers, necklace, low dress trimmed with fringes and jewelled. Under, *The Countess of Kildare W Wissing pinx: Cum Privilegio Regis. I Smith fe: Sold by E Cooper at the 3 pidgeons in Bedford street.* H. 9 $\frac{3}{8}$; W. 7 $\frac{1}{4}$; O. D. H. 8 $\frac{1}{4}$; W. 6 $\frac{7}{8}$.

- I. Before inscription. One known.
- II. Before "Cum privilegio Regis."
- III. As described.
- IV. Reworked, expression of eyes altered.
- V. Address erased.

Date, 1686, assigned to this print. The portrait must have been much admired, as it was engraved also by Beckett and Williams, and there is another print under "Engraver not ascertained," which may possibly be a still earlier one by Smith. None of these latter are mentioned by Bromley.

Eldest surviving daughter of Charles, Earl of Ranelagh (see No. 147); married (his second wife), June, 1684, John Fitz-Gerald, 18th Earl of Kildare, who died, s. p., in 1707; was one of the most amiable and charming women of her time, and is celebrated by Lord Lansdown in his "Progress of Beauty."

150. Sir Godfrey Kneller. IPSE.

H. L., in oval, directed to left, facing towards and looking to front, flowing wig, neckcloth, robe held at breast by right hand. Under, *Godfridus Kneller Eques. Gulielmi & Mariæ Magnæ Britannię Regis & Reginæ Pictorum Princeps. Offerebat Humillimus Servus Johannes Smith.* H. $14\frac{1}{4}$; Sub. $12\frac{1}{2}$; W. $10\frac{1}{2}$; O. D. H. $12\frac{5}{8}$; W. $10\frac{3}{8}$.

I. Before some rework, before thin line at bottom of panels at base of subject, which is slightly higher than bottom of oval, the grounding partially showing through upper part of letters of inscription.

II. As described.

III. Modern. Boydell Catalogue.

Date, 1694, assigned to this print, which displays the painter as remarkably good looking. See page 38.

Miss Kneller. See under Voss.

151. Devereux Knightley.

H. L., in oval frame, directed towards right, facing towards and looking to front, wig, lace cravat, plain coat, scarf from left shoulder. The frame is engraved in line, scroll at top, monograms in upper panels, palm-branches under, scrolls at top of lower panels, under each in corners shields of arms with crest at top, between them, *Devereux Knightley of Fawsley in ye County of Northampton Esq: Sonne & heir of Devereux Knightley by Eliz: his wife ye Daughter of Iohn Crewe of Vtkinton in the County Palatine of Chester Esq: Dyed the 31th of Iuly 1695, being 19 years of Age, ye 14th of Aprill preceed-*

ing his death, he was from his Ancestor Rainaldus (who as appears in Domesday Book in ye time of William the Conquerour was possessor de Chenistelei Since called Knightley in the County of Stafford) the One and thirtyeth in decent of Heir Males. *ƒ : Smith fec : et exc :* H. $13\frac{5}{8}$; W. $9\frac{7}{8}$; O. D. H. $11\frac{1}{2}$; W. $9\frac{1}{2}$.

I. Before any line engraving of frame, arms, or inscription. Brit : Mus.

II. As described. Brit : Mus.

The heir of this ancient family accepted a baronetcy in 1798, which is still extant.

152. Thomas **Knipe**. DAHL.

H. L., in oval, directed towards left, facing towards and looking to front, long hair, bands, black gown. Under, *Thomas Knipe S. T. P. Westmonasteriensis Ecclesiæ Præbendarius, Scholæ Regiæ Archididascalus. Ob. 5 Die Aug. Anno Dni. 1711. Ætat suæ 73. M. Dahl pinx. 1696. ƒ Smith fec. et ex. 1712.* H. $13\frac{1}{8}$; Sub. $11\frac{1}{2}$; W. $9\frac{3}{4}$.

I. Before any inscription. Brit : Mus.

II. As described. Brit : Mus.

Succeeded Dr. Busby as head master of Westminster school, having acted as his assistant for nearly thirty years previous.

Bromley, App., p. 30, mentions Charles, Count Konigsmarck, as mez. by J. Smith, after Dahl. If such a print exists, it is probably a very early one of the engraver, as the Count was tried for the murder of Thomas Thynne in 1682, and died in 1686.

153. Anne **Kynnesman**. SCHALKEN.

Full T. Q. L., standing, directed slightly to right, looking to front, facing slightly to left, long hair, curl over left shoulder, earring, loose dress, right hand extended towards left, left elbow on block to right, hand holding robe, trees and hill in distance to left. Under, in centre shield of arms, *Anna, Uxor Francisci Kynnesman Generosi; Filia & una è Cohæredibus Guilielmi Clarke, de Soham, in Comitatu Cantabrigiæ, Generosi. G. Schalken Pinxit. I. Smith Fec. et exc.* H. $13\frac{1}{2}$; Sub. $12\frac{1}{2}$; W. $9\frac{3}{4}$.

I. Before any inscription. Sykes' Sale.

II. As described.

III. Plate damaged by spots and scratches.

IV. Damages partially erased. Modern. Boydell Catalogue.

Date, 1695, assigned to this print.

154. John Lambert. IPSE.

Full H. L., sitting, directed to right, facing towards and looking to front, wig, neckcloth, plain coat, left hand holding palette, right with brush painting a picture to right. Under, *John Lambert Esqr. Se Ipse pinx. I Smith fec*: H. $11\frac{1}{8}$; Sub. 10; W. $7\frac{7}{8}$. Brit: Mus.

Date, 1697, assigned to this print, which is misdescribed in Musgrave's Catalogue, p. 170, and also by Redgrave, as being a portrait of General Lambert (see page 1001). Granger (last ed.) is also in error in stating that Bromley classed him as the landscape painter whose name was "George."

Son of the celebrated parliamentary general; followed the example of his father in his attachment to painting. and, as an amateur, was no mean proficient in portraiture. He married Barbara, daughter of Thomas Lister, Esq. of Westby, and relict of William Nowell of Merclay, Co. Lancaster, and died at his seat, Calton, in Yorkshire, leaving an only child and heiress, Frances, married to Sir John Middleton, Bart. of Belsay Castle, Co. Northumberland, whose descendants took the name of Monck, in 1799.

155. Anthony Leigh. KNELLER.

W. L., standing, directed and looking towards front, facing slightly and head inclined to left, monk's costume, immense string of beads fastened to belt, stick under left arm, right hand holding small open casket from which he takes money with left hand, to right pilaster, at base of which, *G Kneller pinx*: 1689, to left curtain, terrace, and trees in distance. Under, *Anthony Leigh or the Spanish Fryer I Smith fecit. Sold by I Smith and I Savage in the Old Baily*. H. $16\frac{1}{2}$; Sub. $15\frac{5}{8}$; W. $9\frac{3}{4}$.

I. Before inscription, painter's name and date, and before white lines on floor.

II. As described.

III. "and I Savage in the Old Baily" erased; instead, *at ye Lyon & Crown in Russell-Street Covent Garden*.

IV. Plate cut $1\frac{1}{8}$ at top, $1\frac{1}{2}$ at bottom, reworked, at bottom, *Nat. Lee or the Spanish Fryar*, and inscription which confused the personage with Nat Lee, the mad poet. See under Watts.

V. Inscription erased; instead, in open letters, *Anthony Leigh or the Spanish Fryar I. Smith fecit*. In Boydell's *Illustrious Heads*, 1811

Native of Northamptonshire; became a comedian of the Duke of York's company in Dorset Gardens, and was in the highest favour

with Charles II. and the public. He died, December, 1692. Dryden's tragi-comedy, the "Spanish Friar," was performed in Feb., 1681-2, Gomez being performed by Nokes, and the Friar by Leigh; this play was afterwards forbidden by James II. Leigh was so eminent in the character that Charles, Earl of Dorset, had this picture of him in it painted by Kneller, which is highly finished and extremely like.

156. Meinhardt Schomberg, Duke of **Leinster**. KNELLER.

T. Q. L., standing, directed towards left, facing towards and looking to front, long wig, fringed neckcloth, armour, right hand on baton, left hand on hip above sword-hilt, on block to left plumed helmet, in distance cavalry skirmish. Under, *Maynhard Duke of Leinster, Count of Schonberg, & Mertola, Grandee of Portugal, General of their Maties Forces of Great Brittain. &c.* G Kneller Eques pinx: I Smith fec: et excud: H. $13\frac{1}{2}$; Sub. $12\frac{5}{8}$; W. $9\frac{3}{4}$.

I. Before vertical line in centre of inscription space, passing through the "u" of "Count," and "rc" of "Forces."

II. As described.

III. Modern. Boydell Catalogue.

Date, 1693, assigned to this print.

Son of the celebrated general, and himself of high military reputation; created, in 1690-1, Baron of Tarragh, Earl of Bangor, and Duke of Leinster; succeeded, 17th Oct., 1693, his younger brother, Charles, to whom by the patent the title of Duke of Schomberg had descended; married Charlotte, daughter of Charles-Lewis, Elector Palatine, and died, 6th July, 1719, without male issue, all his titles becoming extinct. He is said to have been of a most violent temper, and he refused to erect a monument to his father in St. Patrick's Cathedral, Dublin, where he was buried.

Andrew Lenotre. See No. 191.

157. John **Locke**. KNELLER.

H. L., in oval frame, directed towards left, looking to front, facing somewhat to right, own hair, collar open, loose gown. Under, *Johannes Locke. Ob. A. D. 1704. Ætat. 72. Ex Autographo G. Kneller Baronti pro Ant. Collins Arm. eodem Anno depicto. Fecit J. Smith Ao 1721.* H. $13\frac{3}{4}$; Sub. 12; W. $9\frac{7}{8}$; O. D. H. $11\frac{3}{8}$. W. $9\frac{1}{4}$.

I. Before any inscription. Brit: Mus.

II. As described.

III. Modern. Boydell Catalogue.

Born at Wington, Somersetshire ; author of the famous " Essay on the Human Understanding," and other works.

158. Madam Loftus. KNELLER.

T. Q. L., sitting, directed and looking towards front, facing slightly to left, long hair falling over left shoulder, loose dress, right hand in lap, left arm leaning on top of pedestal to right, on front of which is sculptured a Cupid within a wreath, in background trees and landscape in distance to left. Under, *Madam Loftus I Smith fec: Sold by I Beckett at the golden head in the Old Bailey.* H. 13 $\frac{3}{8}$; Sub. 12 $\frac{1}{8}$; W. 9 $\frac{3}{4}$.

I. Before inscription, and before background of trees and landscape. It is very probable that the print in this state may be chiefly the work of Beckett. The early date of 1685 is assigned to it. Two known.

II. As described. Three known. Brit: Mus.

III. Reworked, "I Smith fec:" erased, instead, *G. Kneller pinx: I. Smith fe:* address altered to *Sold by I Smith at the Lyon & Crown in Russell Street Covent Garden.*

IV. Modern. Boydell Catalogue.

According to Noble, Lucy, daughter of George, 6th Lord Chandos ; first wife of Adam Loftus, who was created Baron of Rathfarnham and Viscount Lisburne in 1685. Bromley (who is much more likely to be correct), p. 200, styles the personage his second wife, who was Dorothy daughter of Patrick Allen, Esq, by whom Lord Lisburne, who was killed at the siege of Limerick, in 1691, left no issue.

It is most improbable that the print of Lucy Loftus (A. Browne ex-cudit, No. 19) was executed after this one, and therefore Bromley, p. 246, places that print in a wrong period, as well as with a wrong address (that of Tompson, not of Browne). The identification of the personage, therefore, at page 114, refers to the second Lucy Loftus and the print after Lely is the portrait of Lucy, the first wife of Adam Loftus, and the mother of Lucy Loftus, who married Lord Wharton.

Bromley, p. 198, either made another error in the identification of the Marchioness of Wharton (Earlom, No. 42), which has been followed at page 258, or the inscription on the print is wrong. Anne Lee never could have been Marchioness of Wharton, as she died long before her husband's elevation ; and the second Lucy Loftus could only have been a young child when Lely died.

159. John Erskine, Earl of Mar. KNELLER.

H. L., directed slightly to right, looking to front, facing slightly to

left, large wig, neckcloth, armour, in oval frame which is engraved in line, at top, monogram and scroll, on which, *Ætatis Sux 28*, on left side, four shields⁴ of arms with scrolls, under which, *L. Forbes E. Erroll E. Seaforth E. Mar*, on right similar, *Heirefs of E. Loudoun L. Stenehope E Loudoun E. Panmure*, supported on entablature beside which on each side crest and coronet, and motto, *IE PENSE PLVS*, in centre arms motto, *UNIONE FORTIOR*, at bottom, *G. Kneller S. R. Imp. et Angl. Eques Aur. pinx. I. Smith fecit. 1703.* Under, *John Earl of Mar Lord Erskine Garioch & Alloa, Heritable Governour & Captain of Stirling Castle, One of the Lords of Her Majesty's Privy Council and Exchequer, and Colonel of a Regiment of Foot.* H. 17 $\frac{7}{8}$; Sub. 16 $\frac{1}{2}$; W. 12 $\frac{1}{4}$; O. D. H. 11; W. 9 $\frac{3}{8}$.

I. As described. Suth: Coll.

II. Retouched, sash across armour, date altered to 1707, arms altered, and collar of the Thistle added, inscription altered to *John Earl of Mar Lord Erskine Garioch & Alloa, Heritable Governour Constable & Captain of Starling Castle, Principal Secretary of State for Scotland, one of Her Majesties most Honorable Privy Council of Great Britain and Knight of the most Ancient and most Noble Order of ye Thistle. &c.* Suth: Coll.

III. Plate entirely reworked, age taken out. Suth: Coll.

Succeeded his father as 11th Earl of Mar, 1689; held high offices under Queen Anne; and supported the Union. At the accession of George I., he was dismissed, whereupon he joined the Stuart party, and was leader of the rising in 1715. He afterwards went to Rome, and remained there until 1721, whence he went to Paris, and afterwards to Aix-la-Chapelle, where he died in May, 1732. His titles were restored to his great-nephew in 1824.

160. Griselda, Countess of **Marchmont**. KNELLER.

H L., in oval, directed towards left, facing towards and looking to front, long hair falling across right shoulder, loose dress fastened across chest by two brooches, curtain in background. Under, *The Lady Grisfell Kar, wife of Patrick Earle of Marchmont &ct. Lord High Chancellour of Scotland Ano Dni 1698 Ætatis suæ 55. G. Kneller Eques pinxit. I. Smith fecit.* H. 13 $\frac{1}{2}$; Sub. 11 $\frac{3}{4}$; W. 9 $\frac{3}{4}$; O. D. H. 11 $\frac{3}{8}$; W. 9 $\frac{3}{8}$.

I. Before any inscription.

II. As described. Brit: Mus.

Daughter of Sir Thomas Ker of Cavers; married the following, who thus wrote her character in her Bible: "She had been happy in a religious and virtuous education, by the care of religious and excellent

parents. She was of a middle stature, of a plump, full body, a clear ruddy complexion, a grave majestic countenance, a composed, steady, and mild spirit; of a most firm and equal mind, never elevated by prosperity nor debased or daunted by adversity. She was a wonderful stay and support to me in our exile and trouble, and a humble and thankful partaker with me in our more prosperous condition; in both which, by the blessing of God, she helped much to keep the balance of our deportment even. She was constant and diligent in the practice of religion and virtue, a careful observer of worship to God, and of her duties to her husband, her children, her friends, and servants; so that it may justly be said, her piety, probity, virtue, and prudence were without blot or stain, and beyond reproach; as, by the blessing of God, she lived well, so, by his mercy, in the time of her sickness, and at her death, there appeared many convincing evidences that the Lord took her to the enjoyment of endless happiness and bliss." She died at Edinburgh, 11th Oct., 1703, and was buried in the Canongate churchyard.

161. Patrick Hume, Earl of **Marchmont**. ID.

H. L., in oval, directed towards right, facing towards and looking to front, wig, lace cravat, robes of office, purse to right. Under, *Patrick Earle of Marchmont, Viscount of Blasonberrie, Lord Polwarth of Polwarth, Redbreas, & Greenlaw: His Majesties high Commisioner to ye Parliament of Scotland and Lord high Chancellour of that Kingdome. One of the Lords of his Majesties most Honorable Privie Councill, and of the Thesaurie and Exchequer: And sine quo non of the Admiraltie &c.* Anno Dni 1698 *Ætatis suæ* 57. G. *Kneller Eques Pinxit I. Smith Fecit.* H. 13 $\frac{3}{8}$; Sub. 11 $\frac{5}{8}$; W. 9 $\frac{3}{4}$; O. D. H. 11 $\frac{3}{8}$; W. 9 $\frac{1}{2}$. Suth: Coll.

Born 13th Jan., 1641; succeeded his father as 2nd baronet, 1648; M.P. for Berwick; opposed the Duke of Lauderdale, and was imprisoned for a short time. On the execution of Russel and Sidney in 1684, escaped, with several adventures, to Holland. After the Revolution he was created Lord Polwarth, and as above in 1697. He died at Berwick, 1st August, 1724.

162. John, Duke of **Marlborough**. ID.

H. L., in oval, directed towards right, facing and looking towards left, large wig, neckcloth, armour, sash. Under, *His Excellency John, Duke of Marlborough, Marquis of Blanford, Earl of Marlborough, Baron Churchill, of Sandridge and Baron Churchill, of Aumouth; Captain-General of all Her Majesty's Forces, Master-*

General of ye Ordnance; One of ye Lords of Her Majestys most Honourable Privy-Council, & Knight of ye most Noble Order of the Garter. Her Majesty's Ambafador Extraordinary & Plenipotentiary to the States General of the United Provinces & General of ye Confederate Armies. G. Kneller S. R. Imp. & Angl.: Eques Aur pinx: I. Smith fec. Sold by I: Smith at ye Lyon & Crown in Russel street Covent Garden. H. 14; Sub. 12¼; W. 10½; O. D. H. 12; W. 9¾. Suth: Coll.

Date, 1703, assigned to this print.

See page 143.

163. John, Duke of Marlborough. KNELLER

H. L., in oval, directed slightly to right, facing slightly to left, looking to front, long wig, lace cravat, armour, collar and George. Under, *His Excellency John, Duke of Marlborough, Marquis of Blanford, Earl of Marlborough, Baron Churchill, of Sandridge and Baron Churchill of Aumouth; Captain-General of all Her Majesty's Forces; Master General of the Ordnance; One of ye Lords of Her Majesty's most Honourable Privy Council, and Knight of the most Noble Order of the Garter. Her Majesty's Ambafador Extraordinary and Plenipotentiary to the States General of the United Provinces and General of the Confederate Armies. G. Kneller S. R. Imp. & Angl. Eques Aur. pinx. 1705. I. Smith fec. Sold by I Smith at ye Lyon & Crown in Russel street Covent Garden. H. 13½; Sub. 12; W; 9½.*

I. As described. Suth: Coll.

II. Face made older, reworked, wig lowered and altered, "His Excellency," at commencement of inscription altered to *His Grace*. Suth: Coll.

III. Modern. Boydell Catalogue.

164. Id.

ID.

Similar, smaller, in reverse. Under, *His Excellency John Duke of Marlborough. G. Kneller Eques pinx. Sold by I. Smith at ye Lyon & Crown in Russell street Covent Garden. H. 7½; Sub. 7½; W. 5¾.*

I. Before any inscription. Suth: Coll.

II. As described. Suth: Coll.

III. Retouched, wig smaller. Suth: Coll.

IV. Modern. Boydell Catalogue.

165. Sarah, Duchess of Marlborough. ID.

H. L., in oval, directed slightly to left, looking to front, facing slightly to right, hair falling behind left shoulder, loose dress, left hand to bosom, ermine robe across right shoulder. Under, *Her Grace the Dutchess of Marlborough. G. Kneller S. R. Imp. & Angl. Eques Aur. pinx. 1705. I. Smith fec. Sold by I Smith at ye Lyon & Crown in Russel street Covent Garden.* H. $13\frac{5}{8}$; Sub. 12; W. $9\frac{7}{8}$; O. D. H. $11\frac{3}{4}$; W. $9\frac{5}{8}$.

I. As described Suth: Coll.

II. Modern. Boydell Catalogue.

See page 1100.

166. Id.

ID.

Similar, smaller, in reverse direction. Under, *Her Grace ye Dutchess of Marlborough G. Kneller Eques pinx. Sold by I Smith at ye Lyon & Crown in Russell street Covent Garden.* H. $7\frac{7}{8}$; Sub. $7\frac{1}{8}$; W. $5\frac{3}{4}$. Suth: Coll.

167. Joseph Martyn. DAHL.

H. L., in oval, directed towards left, facing towards and looking to front, long wig, plain cravat, gown fastened across chest by two links. Under, in centre arms, *Mr Joseph Martyn of London Merchant Obijt 9 Nov : 1718 Ætatis Suæ. 75. M. Dahll pinx. 1705 J. Smith fec. 1719.* H. $13\frac{5}{8}$; W. $9\frac{7}{8}$; O. D. H. $11\frac{1}{2}$; W. $9\frac{3}{4}$.

I. Before inscription. Brit: Mus.

II. As described.

Noble, VOL. II., p. 214, states that this was Sir Joseph Martin, an eminent Turkey merchant; M.P. for Hastings, 1712-13; and died, August, 1729. If this account was correct, it does not appear why the knighthood should be suppressed from the print, or how there is such a discrepancy in the date of his death.

168. Mary Beatrix, when Duchess of York.

W. L., standing, directed and looking to front, facing slightly to left, loose dress, right hand pointing downwards, left hand on table to right on which is a large vase of flowers. Under, *Smith fe. Sold by R Palmer over against Somerset house in the Strand. Her Royall highnes the Duches of York.* H. $10\frac{1}{4}$; Sub. 10; W. $6\frac{3}{8}$.

Companion to No. 141.

Vanderbanc engraved in line, a precisely similar print, in reverse direction, of large size, with Latin titles.

169. Mary Beatrix, Queen of James II. KNELLER.

H. L., in oval, directed and looking towards front, facing slightly to right, hair in dark curls falling over shoulders, earrings, necklace, low dress trimmed with jewels, and shoulderknots of strings of pearls. Under, *Serenissima Maria D. G. Angliæ, Scotiæ Franciæ et Hiberniæ Regina Inaugurata XXIII^o die Aprilis Anno 1685. G. Kneller Pinx. I. Smith fecit. Sold by I. Smith at ye Lyon & Crown in Russel street Covent Garden.* H. $13\frac{3}{4}$; Sub. 12; W. 10; O. D. H. $11\frac{1}{2}$; W. $9\frac{1}{2}$.

I. As described. Suth: Coll.

II. Modern. Boydell Catalogue.

Date, 1703, assigned to this print; but it may be earlier.

See page 42.

170. Id.

ID.

Similar, smaller, in reverse direction. Under, *S. Maria D. G. Ang. Sco. Fran. et Hib. Regina. G. Kneller pinx. Sold by J Smith at ye Lyon & Crown in Russell Street Covent Garden.* H. 8; Sub. 7; W. $5\frac{3}{4}$.

I. As described. Suth: Coll.

II. Modern. Boydell Catalogue. Suth: Coll.

Date, 1719, has been assigned to this print.

171. Id.

LARGILLIERE.

H.L., in oval, directed and looking towards front, facing slightly to left, pearls entwined in hair which falls over shoulders, dress loose, with lace edging turned over and looped up by a jewel on right shoulder. Similar to print by Beckett, No. 71. Under, *Serenissima Maria Beatrix D. G. Angliæ Scotiæ Franciæ et Hiberniæ Regina &c. N. de Largillierre Pinxit. I Smith fecit Cum Priuilegio Regis. Sold by Alex Browne at ye blew ballcony in little Queen street.* H. $13\frac{5}{8}$; Sub. $12\frac{1}{8}$; W. $9\frac{7}{8}$; O. D. H. $11\frac{1}{2}$; W. $9\frac{1}{4}$.

I. As described. Suth: Coll.

II. Modern, grounding in panels erased. Boydell's Illustrious Heads, 1811.

Date, 1686, has been assigned to this print.

It is supposed that a smaller similar plate in reverse, with "I Smith ex" is second state of one by Beckett, which is a companion to Beckett No. 33. See page 43.

Advt. London Gazette 12-16 Dec 1686 "after the last original Paintings of Mr Largillierre, and exactly corrected by himself" The Beckett engraving, after the same picture, had been advertised in the London Gazette 4-9-13 Dec 1686

Bromley, p. 163, mentions a 4to print by J. Smith, after Wissing ; possibly it may be an error for No. 178.

172. Mary II., Queen of William III. KNELLER.

H. L., in oval, directed towards right, facing towards and looking to front, two strings of pearls in hair, which is high and falls behind right and over left shoulder, earrings, necklace, robes jewelled, shoulderknots of strings of pearls, some projecting beyond oval on left. Under, *Serenissima Maria D. G. Angliæ Scotiæ Franciæ & Hiberniæ Regina &c. G. Kneller Eques ad vivum pinx : Et ab illa sola Originali (dum regnavit) depicta. I. Smith fec : & excud : H. 13½ ; W. 9½ ; O. D. H. 11¾ ; W. 9¾.*

I. Before any inscription. Suth : Coll.

II. As described.

III. Retouched. Modern. Boydell Catalogue.

Date, 1695, assigned to this print.

173. Id.

ID.

H. L., in oval, attitude and head similar to foregoing, of smaller size, without necklace, mantle across shoulders fastened by large brooch in front. Under, *S. Maria D. G. Ang. Sco. Fran. et Hib. Regina &c. G. Keneller Eques pinx : Sold by I Smith at ye Lyon & Crown in Russel street Covent Garden. H. 7¾ ; W. 5¾ ; O. D. H. 6½ ; W. 5½.*

I. As described.

II. Modern. Boydell Catalogue.

Date, 1685, attributed to this print is clearly an error, as the personage did not ascend the throne until three years afterwards.

174. Id.

VANDERVAART.

H. L., in oval, directed and looking towards front, facing slightly to right, hair high in curls falling over shoulders, earring, necklace, low dress, bodice jewelled, on shoulders knots of strings of pearls and hanging rows of jewels each alternating with three pearls from them to topmost brooch. Under, *Maria D : G : Angl : Scot : Franc : & Hiber : Regina &c. I : Vandervaaert pinxit I Smith fecit Cum privilegio Regis Sold by E Cooper at the three pidgeons in Bedford street. H. 13½ ; W. 9¾ ; O. D. H. 11½ ; W. 9½.*

Date, 1690, assigned to this print.

175. Mary II., Queen of William III. VANDERVAART.

H. L., in oval, similar to foregoing, pearls in hair and several other slight differences. Under, titles as in foregoing; remainder, *I Vandervaaert Pinxit I Smith fecit Cum Privilegio Regis Sold by E Cooper at ye 3 Pidgeons in Bedford street.* H. $13\frac{1}{2}$; W. 10; O. D. H. $11\frac{3}{4}$; W. $9\frac{5}{8}$.

I. Before any inscription. Suth: Coll.

II. As described. Suth: Coll.

It has not been hitherto observed that there were two nearly similar plates engraved of this portrait.

176. Id.

ID.

Full H. L., directed towards left, facing and looking towards right, high hair, above it high lace cap with long lappets falling over front of shoulders, pearl earring and necklace, low dress, brooch, knot on left shoulder, elbow leaning on balcony in front, long glove on arm, hand holding closed fan, in background to right a curtain, to left pilasters of buildings. Under, *Maria D. G. Angliæ Scotiæ Franciæ et Hiberniæ Regina &c.* *Vandervaaert Pinxit I: Smith fecit. Cum Privilegio Regis Sold by E: Cooper at ye 3 Pidgeons in Bedford Street.* H. $13\frac{1}{2}$; Sub. $12\frac{1}{3}$; W. 10. Brit: Mus. Suth: Coll.

Date, 1690, assigned to this print.

There is another plate, which may be most likely attributed to this engraver, inscribed, *The Queen*, and almost precisely similar to the foregoing, except H. $13\frac{3}{8}$; Sub. $12\frac{3}{4}$; W. $9\frac{5}{8}$. It may possibly be a retouched state.

I. Before any inscription. Usually called proof of foregoing plate.

II. As described.

There is also a copy by Schenck, nearly the same, but with three small curls before right ear, instead of two, as in foregoing plates.

In Suth: Coll. there is a state of one of these plates before letters, and another before the work on the back of the glove, or the pattern on the fan.

177. Id.

WISSING.

H. L., in oval, directed and looking towards front, facing slightly to right, hair in curls falling over right shoulder, earring, necklace, low dress with lace border, brooch with hanging rows of jewels alternating with two pearls to shoulders, on left shoulder jewels looping up sleeve. Under, *Maria D. G. Angliæ Scot: Franc: & Hiberniæ Regina &c*

W Wifsing Pinxit. I. Smith fecit. Cum Privilegio Regis. Sold by E Cooper at ye 3 Pidgeons in Bedford street. H. 13 $\frac{5}{8}$; Sub. 12; W. 10; O. D. H. 11 $\frac{5}{8}$; W. 9 $\frac{3}{8}$.

I. Before the word "Scot:" in inscription. One known.

II. As described.

Date, 1688, assigned to this print.

178. Id.

ID.

Similar, smaller, in reverse direction. Under, *Maria D. G. Angliæ Scot : Fran : & Hiber. Regina &ct. W. Wifsing Pinxit I. Smith fecit. Cum Privilegio Regis E Cooper excudit. H. 9 $\frac{3}{8}$; W. 7; O. D. H. 8 $\frac{1}{2}$.*

I. Before any inscription. Suth : Coll.

II. As described.

Date, 1689, attributed to the print. The picture must have been done previously, as she is represented young, and Wissing died in 1687.

179. Dorothy **Mason**. ID.

T. Q. L., sitting, directed slightly to left, facing and looking towards right, hair in curls falling over right shoulder, earring, loose dress trimmed with a few pearls, right hand taking flower from plant to left, left hand holding flowers in lap, fluted pillar in background to right, mansion in distance to left. Under, *Madam Dorothy Mason W. Wifsing pinxit I Smith fecit Cum Privil Regis E Cooper exc. H. 13 $\frac{3}{8}$; Sub. 12 $\frac{1}{4}$; W. 9 $\frac{7}{8}$.*

I. Before "Cum Privil Regis."

II. As described. Brit : Mus.

III. Modern. Boydell Catalogue.

Date, 1686, assigned to this print.

Eldest daughter and co-heir of Sir Richard Mason, Knt., of Sutton, in Surrey; married Sir William Brownlow, 4th Baronet of Humby. Their daughter, Anne, who was the eventual heiress, married Sir Richard Cust, Bart., and from them descend the Earls Brownlow.

Granger and Bromley confuse this personage with her younger sister, Anne. See page 1141.

180. Thomas **Maxwell**. CLOSTERMAN.

T. Q. L., standing, directed towards left, facing towards and looking to front, long wig, lace cravat, armour, fringed sash on hips, right hand on hip, left hand holding baton, helmet on block to left, rock in

background to right. Under, *Thomas Maxwell Esqr. Major General of the Army, and Commander of the Dragoons in Ireland. &c* I. *Clofterman pinx : I Smith fec : et excud :* H. 13½; Sub. 12¾; W. 9¾.

I. Before any inscription. Brit : Mus.

II. As described.

Date, 1692, assigned to this print.

Said by Noble to have been of good family in Scotland; married, Jane (daughter of Robert Bickerton, who was son of James Bickerton, Lord of Cash, in Scotland), relict of Henry, 6th Duke of Norfolk, who died, 1683-4. She died in 1693.

181. Michael de **Molinos**.

H. L., in profile, directed to left, short beard, small collar, black gown. Under, *Michael de Molinos the Quietist. I. Smith ex.* H. 7½; Sub. 6¾; W. 5¾.

I. Before "I Smith ex."

II. As described.

III. Modern. Boydell Catalogue.

This plate was probably engraved by some of Beckett's scholars.

A Spanish priest; born at Saragossa, 1627; published his "Spiritual Guide" in 1675, which explains the principles of his philosophy, and was translated into several languages. His followers were sometimes styled "Mystics," but usually "Quietists." He was imprisoned for his work in 1685, and, although he afterwards recanted, was never released, and died in 1696. Madame Guyon was one of his disciples.

182. Anne, Duchess of **Monmouth** and Sons. KNELLER.

W. L.'s., the duchess sitting in centre, directed and looking towards front, facing slightly to right, low dress, string of pearls as a sash from right shoulder, her right elbow on arm of chair, her left hand on her elder son's right shoulder, who is standing on right, looking to front, his right hand on arm of her chair, on left her younger son, standing, facing and looking upwards towards right, parrot on right hand, left hand within his mother's right arm, curtain in background, pillars and trees in distance to left. Under, *Her Grace the Dutcheffs of Monmouth ye Earle of Doncaster & ye Lord Henry G. Kneller pinx : Sold by G Beckett at the golden head in the old baily.* H. 16½; Sub. 15¾; W. 10.

I. Before inscription. Unfinished. Suth : Coll.

II. As described. Suth : Coll.

III. After painter's name, *I. Smith fec.* "G Beckett" altered to *I Smith*, "golden head in the old baily" altered to *Lyon & Cown in Russell Street Covent Gorden.* Brit : Mus.

IV. Plate cut $\frac{7}{8}$ at top, $1\frac{3}{4}$ at bottom, inscribed, *The Fond Mother Kneller Pinxt. Williams fecit.*

Date, 1688, assigned to this print.

See pages 30, 43, 473.

From Smith's name not appearing on the first state of this remarkably fine print, it seems possible that he may not have engraved it all himself, but merely completed a work by Beckett or Williams. Whether there was any sufficient authority for placing the name of the latter on the fourth state, and omitting the name of Smith, distinctly given on the third, does not appear.

183. (James, Duke of **Monmouth**.) WISSING.

H. L., in oval, directed and looking to front, facing slightly to right, long wig, lace cravat, armour, and sash, similar, in same direction, to print by R. Williams. Under, *W Wissing pinx : I Smith fec : E Cooper ex :* H. $7\frac{1}{2}$; Sub. $6\frac{3}{4}$; W. $5\frac{1}{2}$; O. D. H. $6\frac{1}{2}$; W. $5\frac{1}{4}$.

I. Before any inscription. Suth : Coll.

II. As described. Suth : Coll.

III. Under subject and over artists' names, *Printed & Sold by Tim : Jordan & Tho : Bakewell at ye Golden Lion in Fleetstreet.*

IV. Address after "Sold by" erased; instead, *W. Herbert at the Golden Globe under the Piazza on London Bridge.*

See page 6.

184. Essex **Mostyn**. KNELLER.

T. Q. L., sitting, directed to right, facing towards and looking to front, hair in curls falling over left shoulder, loose dress with robe over left shoulder, right hand in lap holding flowers, left hand raised over it holding rosebud, rock in background, water and trees in distance to right. Under, *The Honble Lady Effex Mostyn. G. Kneller S. R. Imp. et Angl. Eques Aur. pinx. 1705. I. Smith fec : Sold by I. Smith at the Lyon & Crown in Russel Street Covent Garden.* H. $13\frac{3}{4}$; Sub. $12\frac{3}{4}$; W. $9\frac{7}{8}$.

I. As described.

II. Modern. Boydell Catalogue.

Eldest daughter of Daniel Finch, 2nd Earl of Nottingham, by his second wife, but named after his first wife (see page 110). She married, 1703, Sir Roger Mostyn, 3rd Bart., M.P. for Co. Chester, and

afterwards for Flintshire, admired for her "fine person, extraordinary understanding, accomplishments, piety, and benevolence." Died of smallpox, 23rd May, 1721.

185. Charles Montague. KNELLER.

T. Q. L., standing, directed towards right, facing towards and looking to front, long wig, neckcloth with fringed ends, cloak across left shoulder held by right hand on hip, left hand pointing before him, stream and trees in distance to right. Under, *The Right Honoble Charles Mountague. One of the Lords Commisfioners of the Treasury. &c. G: Kneller Eques pinx: I: Smith fec: et excud:* H. 13 $\frac{3}{8}$; Sub. 12 $\frac{3}{8}$; W. 9 $\frac{3}{4}$.

I. Before any inscription. Brit: Mus.

II. As described.

Date, 1693, assigned to this print.

Born, 1661; grandson of Henry, 1st Earl of Manchester; M.P. for Durham, afterwards for Westminster; appointed as above, 1692; Chancellor of the Exchequer, 1695-7; created Baron Halifax, 1700; Earl of Halifax, 1714. He was not only eminent as a statesman, but also as a wit and man of letters. He died, 19th May, 1715, when First Lord of the Treasury.

186. John, Earl of Mulgrave. ID.

H. L., in oval, directed slightly to left, looking to front, facing towards right, long wig, lace cravat, robes, collar and George, wand to left. Under, *John Sheffield Earle of Mulgrave Ld Chamberlain of his Maties Household Lord Lieutenant for the East Rideing of Yorkshire, Vice Admiral of Yorkshire, Northumberland and Bishoprick of Durham; Knight of the most Noble Order of the Garter, and One of his Maties most Honble Privy Council. G Kneller Eques pinxit I Smith Fecit et excudit.* H. 13 $\frac{1}{2}$; Sub. 11 $\frac{1}{8}$; W. 9 $\frac{1}{8}$; O. D. H. 11 $\frac{1}{2}$; W. 9 $\frac{5}{8}$.

I. Before inscription, wand, and letters of badge, unfinished. Suth: Coll.

II. Before any inscription. Suth: Coll.

III. As described. Suth: Coll.

IV. Reworked, between lines after "Household" *Gentleman of his Bedchamber Collonell of the Holland Regiment Gouvernour of Hull*, artists' names erased, after "Council" *Created Marques of Normandy 1694. Duke & Marques of Buckingham-Shire 1703. Dyed Feb. 24, 1721. G. Kneller Eques pinx J. Smith Fecit et excud.* Suth: Coll.

Date, 1697, assigned to this print; but that is probably some years too late, for he was created Marquess of Normanby in 1694, and that title would therefore be on any subsequent portrait of him.

See page 44.

187. Id.

ID.

T. Q. L., standing, directed and looking towards front, facing towards right, face similar to foregoing, long wig, lace cravat, robes of the Garter, key attached to belt, right hand on hip, left arm leaning on pedestal to right on which is plumed hat, hand holding wand. Under, *John Earle of Mulgrave, Lord Chamberlain of his Maties Household Lord Lieutenant for the East Rideing of Yorkshire, Vice Admiral of Yorkshire, Northumberland and Bishoprick of Durham, Knight of the most Noble Order of the Garter and One of his Maties most honble Privy Council. I Smith fe: Cum Priuilegio Regis E. Cooper ex: H. 13 $\frac{3}{8}$; Sub. 12 $\frac{1}{4}$; W. 9 $\frac{1}{2}$.*

I. Before any inscription. Suth: Coll.

II. As described.

III. Face, wig, and cravat altered, facing and looking towards left, inscription erased; instead, *The Most Noble Charles Duke of Shrewsbury, Marquis of Alton, Earle of Shrewsbury, Weysford & Waterford, Baron Talbot, Strange of Blackmere, Gifford of Brimsfield, &c. Lord Lievtenant General & General Governor of Her Majestys Kingdom of Ireland, Lord Chamberlain of Her Majties Household, Lord Lievtenant & Custos Rotulorum of ye Countys of Worcester & Hereford, One of the Lords of Her Majties most Honble privy Council & Kt of ye most Noble Order of ye Garter: &c. Sold by E Cooper at the 3 pigeons in Bedford Street.*

IV. Entirely reworked. Face much younger.

188. Thomas Murray. IPSE.

H. L., in oval, directed to left, facing towards and looking to front, flowing wig, neckcloth, gown, right hand to breast. Under, *Tho: Murrey Pictor Ipse pinxit J. Smith fec: & exc. H. 12 $\frac{3}{8}$; W. 9 $\frac{3}{8}$; O. D. H. 10 $\frac{3}{4}$; W. 8 $\frac{1}{2}$. Brit: Mus.*

Date, 1696, assigned to this print.

1723 (V. 1. 11. 13.)

Born in Scotland, 1666; came to London at an early age; studied under Riley, and practised as a portrait painter; remarkable for good looks and elegance of manner; obtained considerable success, and accumulated property. He died in 1724. 35

189. Charles Napier. SOMMER.

T. Q. L., standing, directed towards left, looking to front, facing towards right, long wig, cravat with fringed ends, armour, sash round hips, right hand on hip, left hand on plumed helmet held up by Negro attendant to right, tents in background, battle in distance to left. Under, *Charles Napier Esqr. I Sommer Pinx : I. Smith fecit : et ex* : H. $13\frac{5}{8}$; Sub. $12\frac{1}{2}$; W. $9\frac{7}{8}$.

I. Before any inscription. Sykes Sale.

II. As described.

Date, 1700, assigned to this print.

Son of Sir Robert Napier of Puncknoll, Master of the Hanaper Office, and Sophia, daughter of Charles Evelyn, Esq., of Godstone in Surrey. He succeeded as 2nd baronet, 31st Oct., 1700; sold the estate at Puncknoll to William Clutterbuck, Esq., and died in 1743, when the baronetcy is supposed to have expired.

Noble did not ascertain his identity at all.

190. Sir Isaac Newton. KNELLER.

H. L., in oval, directed slightly to right, looking to front, facing slightly to left, long wig, collar open, gown. Under, *Isaacus Newton Eq: Aur. G. Kneller Eques pinx. J. Smith Fecit et ex. 1712*. H. $13\frac{3}{8}$; W. 10; O. D. H. $11\frac{5}{8}$; W. $9\frac{3}{4}$.

I. Before any inscription. Brit: Mus.

II. As described.

III. Modern. Boydell Catalogue.

See page 401.

191. Andrew le Nostre. MARATTI.

H. L., in oval, directed towards left, facing and looking towards right, long wig, lace cravat and ruffles, gown, star hung from neck, left hand pointing and partly outside oval. Under, *André le Nostre, Che.er de L'Ordre St Michel Con.er du Roy Controlleur general Ancien des Bastimens de sa Majesté, Jardins, Arts & Manufactures de France. Carle Marat pinx : I. Smith fecit*. H. $13\frac{7}{8}$; Sub. $12\frac{1}{4}$; W. $9\frac{3}{4}$; O. D. H. $11\frac{3}{4}$; W. $9\frac{1}{2}$.

Born at Paris, 1613; son of the superintendent of the Tuileries gardens; and distinguished as an architect and layer-out of ornamental grounds. He died in 1700.

192. James, Duke of Ormond. KNELLER.

H. L., in oval, directed towards left, facing towards and looking to

front, long wig, lace cravat, robes of the Garter, collar and George. Under, in centre arms, motto, COMME IE TROVE, *G. Kneller pinx. I. Smith fec. Illustrissimus Princeps Jacobus apud Anglos Ormondia Dux apud Hibernos Ormondia Dux Marchio et Comes de Osory et Brecknock, Vice Comes de Thurles, Baro de Arclo Lanthony Morepark et Dingwell, Libertatum et Regalium in Tipperaria Comitatu Dominus in utraq gente Universitatis Oxoniensis Scil et Dubliniensis Cancellarius, Regia Majestati e Cubiculo et Nobilissimi Periscelidis Ordinis Eques. D Loggan excudit. H. 13½; W. 10; O. D. H. 11½; W. 9½.*

I. Before any inscription. Two known. Suth: Coll.

II. As described. Suth: Coll.

Not mentioned by Bromley, and consequently no date assigned.

In 1688, Loggan published his "*Cantabrigia Illustrata*," and prefixed to it the portrait by Smith (No. 235) of the then Chancellor of that University, the Duke of Somerset. It, no doubt, then occurred to him that a similar portrait would have been a desirable addition to his similar work, "*Oxonia Illustrata*," which had been published in 1675, and therefore the foregoing portrait was engraved, and several possessors of the book obtained and inserted it. Its date may therefore be assigned to 1688-9.

Upcott (*English Topography*, p. 110) states that "a Mezzotinto Portrait of James, Duke of Ormond, engraved by J. Smith in 1702, from a Picture by Sir Godfrey Kneller, is sometimes prefixed, but does not belong to the book." The print thus alluded to is No. 194, and from the inscription, it clearly has nothing to do with Oxford, and therefore Upcott should have observed that that was not the genuine print intended by Loggan for the book.

See page 471.

193. Id.

ID.

T. Q. L., standing, directed towards left, looking to front, facing slightly to right, long wig, armour, collar and George, sash round hips, right hand elevated and holding baton, left hand leaning on block to right on which lies a plumed helmet, battle in distance to left. Under, *The most Noble Prince James, Duke, Marquis and Earle of Ormond, Earle of Brecknock and Osery, Baron of Lanthony, and Lord Butler of Moor Park, Baron of Arclo and Cheif Butler of the Kingdome of Ireland Knight of the most Noble Order of the Garter &c G. Kneller S. R. Imp: & Angl: Eques Aur: pinx: I: Smith fec: Sold by I. Smith at ye Lyon and Crown in Russel Street Covent Garden. H. 13¾; Sub. 12¾; W. 9½.*

I. Before any inscription. Brit : Mus.

II. Before address. Suth : Coll.

III. As described. Brit : Mus.

Date, 1701, assigned to this print.

194. James, Duke of Ormond. KNELLER.

H. L., in oval, directed slightly to right, looking to front, facing slightly to left, long wig, lace cravat, robes of the Garter, collar and George. Under, *Illustrissimus Princeps Jacobus Dux Ormondie, Equitum Legatus Præfectus Prætorianus; nec non Legionum Gentium Confederatarum apud Vigonem Imperator; cujus sub Auspicijs, in Sinu illo Vigoniensi, Penitus, aut Periere, aut captæ sunt Gallie atque Hispanie Clafses XII^o die Octobris 1702. G. Kneller S. R. Emp. et Angl. Eques Aur. pinx. I. Smith fec. Sold by I Smith at ye Lyon & Crown in Russell street Covent Garden. H. 13 $\frac{5}{8}$; Sub. 11 $\frac{5}{8}$; W. 9 $\frac{3}{4}$; O. D. H. 11 $\frac{1}{2}$ W. 9 $\frac{5}{8}$.*

195. Mary, Duchess of Ormond. ID.

W. L., standing, directed and looking towards front, facing slightly to right, loose dress, hair falling across left shoulder, string of pearls across right shoulder, hand pointing downwards, left hand to bosom, to right a Negro boy holding her train, curtain in background, to left in distance terraces, and vase of flowers. Under, *Her Grace the Dutchess of Ormond &c. G. Kneller S. R. Imp: et Angl: Eques Aur: pinx: I. Smith fec. Sold by I. Smith at the Lyon and Crown in Russel street Covent Garden. H. 16 $\frac{5}{8}$; Sub. 16; W. 10 $\frac{1}{2}$.*

I. Before any inscription. Sykes Sale.

II. As described.

Date, 1690, has been assigned to this print; but query if that be not eight or ten years too early.

Lady Mary Somerset, eldest surviving daughter of Henry, Marquis of Worcester, who was created Duke of Beaufort in 1682; married, 1685, the foregoing Duke of Ormond, being his second wife. She died in November, 1733, aged 68 years.

196. Id. with her son. ID.

T. Q. L., sitting, directed and looking towards front, facing slightly to right, loose dress, hair falling across right shoulder, right elbow on pedestal to left, hands before her boy, who stands on left at her knee, facing and looking towards right, his right hand raised on her lap, rose-tree to right, with wooded landscape in distance. Under, *Her Grace*

Mary Dutcheffs of Ormonde & Thomas Earl of Ossory her Son G : Kneller Eques pinx : I : Smith fec : & exc : H. 13 $\frac{5}{8}$; Sub. 12 $\frac{1}{2}$; W. 9 $\frac{3}{4}$.

I. As described.

II. Modern. Boydell Catalogue.

Date, 1693, assigned to this print.

This boy died young, one daughter died unmarried, and the other without issue ; all before their parents.

There is a copy of this print apparently French, without engraver's name, same size, and in same direction.

197. Robert, Earl of **Oxford**. ID.

H. L., in oval, directed towards left, facing towards and looking to front, long wig, lace cravat, robes of the Garter, collar and George, wand to left. Under, *The Right Honoble Robert Earl of Oxford & Earl Mortimer, Baron Harley of Wigmores in the County of Hereford, One of the Lords of Her Majties most Honoble Privy Council, Knight of ye most Noble Order of ye Garter & Lord High Treasurer of Great Britain. G. Kneller S. R. et Angl. Eques Aur. Pinx. I. Smith fec. 1714. Sold by I. Smith at the Lyon & Crown in Russell Street Covent Garden. H. 13 $\frac{5}{8}$; W. 9 $\frac{3}{4}$; O. D. H. 11 $\frac{1}{8}$; W. 9 $\frac{5}{8}$.*

I. Before any inscription. Brit : Mus.

II. As described.

III. Modern. Boydell Catalogue.

See page 1107.

The print of Margaret Patten, by J. Smith, 1736, Bromley, p. 316, is by Jacob Smith, according to Ames, and in line manner.

198. Thomas, Earl of **Pembroke**. WISSING.

T. Q. L., standing, directed slightly to left, looking to front, facing slightly to right, long wig, lace cravat, armour, right hand raised holding baton, left hand on hilt of sword, helmet on block to left, ship-of-war and boats in distance. Under, *Honoratissimus Thomas Dominus Herbert Comes de Pembroke et Montgomery. &c. &c. Clafsis Britannicæ et Hibernicæ summus Præfectus. &c. &c. W. Wissing pinx. I. Smith fec. H. 13 $\frac{5}{8}$; Sub. 12 $\frac{5}{8}$; W. 9 $\frac{1}{4}$.*

I. Before any inscription. Brit : Mus.

II. As described. Suth : Coll.

III. Modern. Boydell Catalogue.

Date, 1709, assigned to this print, which must, in that case, have been engraved over twenty years after the picture, which represents the personage young, was painted.

Born, 1656; succeeded his brother, 1683, as 8th Earl of Pembroke and 5th Earl of Montgomery; levied troops against the Duke of Monmouth; held many high state appointments, and was greatly esteemed by all parties; lord high admiral, 1701, and again in 1708; president of the Royal Society, and formed at Wilton a valuable collection of antique sculpture, coins, and medals. He died, 22nd Jan., 1722-3.

199. William Penkethman. SHMUTZ.

Full H. L., directed and looking towards front, facing slightly to right, long wig, cravat with fringed ends, coat buttoned at waist, left elbow leaning on block to right, hands holding paper on which, *Ridentibus arriident Vultus*. Under, *Mr William Penkethman Sworn Comedian to ye Queen of Great Britain*. R. Shmutz pinx. J. Smith fecit et ex. H. 13 $\frac{3}{4}$; Sub. 12 $\frac{3}{4}$; W. 9 $\frac{1}{8}$.

I. Before any inscription. Brit: Mus.

II. As described.

Date, 1709, assigned to this print.

Celebrated comic actor, alluded to in the Tatler and Spectator. He once assumed the character of Alexander the Great, but in this serious part caused the greatest merriment amongst his audience. He was married in 1714, and died, 20th Sept., 1725.

200. Sir John Perceval. KNELLER.

W. L., standing, directed and looking towards front, facing slightly to right, long wig, collar open, tunic coat, shoes, scarf falling from right shoulder, right hand on hip, left hand on block to right, river and trees in distance to left. Under, *Sr John Percivale Bart of Burton in the County of Cork in Ireland*. G. Kneller S. R. Imp. et Angl Eques Aur. pinx. 1704. I. Smith Fec. et ex. H. 16 $\frac{1}{2}$; Sub. 15 $\frac{3}{4}$; W. 10 $\frac{1}{4}$.

I. Before any inscription. Suth: Coll.

II. As described. Brit: Mus.

II. Modern. Boydell Illustrious Heads, 1811.

Date, 1708, assigned to this print.

See page 343.

201. Sir William Petty. CLOSTERMAN.

H. L., in oval, directed and looking towards front, facing slightly to right, long wig, lace cravat, gown. Under, *Sr William Petty Knt. Fellow of the Royall Society*. Obijt 16. Decr 1687. Anno Ætat: 63. I. Closterman pinx: I. Smith fec: et ex. H. 13 $\frac{3}{4}$; Sub. 11 $\frac{3}{4}$; W. 10 $\frac{1}{8}$; O. D. H. 11 $\frac{5}{8}$; W. 9 $\frac{3}{8}$.

I. Before any inscription.

II. As described.

Date, 1696, assigned to this print.

Born, May 16th, 1623 ; son of Anthony Petty, clothier at Rumsey, Hants. He studied mathematics and medicine, and, in 1652, went to Ireland, being appointed physician to the army there ; amongst other offices he obtained charge of the survey of that country, and published his maps thereof, to which his portrait, roughly engraved in line by Edwin Sandys, dated, 1683, and having some general resemblance to the foregoing is prefixed. He was knighted in 1661, and died at his house in Piccadilly, Westminster. His will gives a most curious and particular account of his life and actions, and of the making of his money, which he attributes to some advantageous bargains, and to living under his income. His family is now represented by the Marquess of Lansdowne.

202. Charles, Earl of **Plymouth**.

T. Q. L., standing, directed and looking towards front, facing slightly to right, long wig, lace cravat, scarf across right shoulder, right elbow on pedestal to left, on front of which is a female figure, left hand on hip, in background to right a niche with top in form of a shell, landscape in distance to left. Under, *Don. Carlo. Earl of Plymouth*. *I. Smith ex* : H. $13\frac{3}{8}$; Sub. $12\frac{1}{2}$; W. $9\frac{7}{8}$.

I. Before any inscription. On the Pepysian impression is written in error, "Thomas, Earl of Pembroke," see No. 198. Query if there be a subsequent state with the address of "Savage?"

II. As described. It is probable that the earlier state was not Smith's work at all, but that this state is his rework of the plate which appears to have been damaged in the interval.

III. Plate further reworked.

IV. Modern. In Boydell's *Illustrious Heads*, 1811.

Son of Charles II., by Mrs. Catherine Pegg, who was daughter of Thomas Pegg, Esq., and at the Restoration married Edward Green of Sampford, Essex, who then received a baronetcy. He was created Baron Dartmouth, Viscount Totness, and Earl of Plymouth, 1675, and is said to have inherited much of his mother's exquisite beauty. He distinguished himself in Flanders under the Duke of Monmouth ; was the patron of Otway, and died when at the relief of Tangier, 17th Oct., 1680, aged 23. The picture is probably by Lely.

203. Alexander **Pope**. KNELLER.

Full H. L., standing, directed towards left, facing and looking

towards right, cap, collar open, hands holding upright open book on block to left, river and trees in background to right. Under, *Mr Alexander Pope Æts. 28. G. Kneller S. R. Imp. et Mag. Brit Baronets Pinx. 1716. J. Smith fec. et ex. 1717. H. 13½; Sub. 12½; W. 9¾.*

I. Before any inscription. Brit: Mus.

II. As described.

III. Modern. Boydell Catalogue.

See page 413.

Pridden. See Salisbury, No. 223.

204. Frederick William, King of **Prussia.** WEIDEMAN.

H. L., in oval, directed and looking towards front, facing towards right, wig, armour, ermine cloak across right shoulder, sash across left. Under, *Fredericus Guillelmus D. G. Borussorum Rex, S. R. J. Princeps & Elector &c &c Magnæ Britanniae Regis Gener & Nepos. Nat die 4 Aug. 1688. F. W. Weideman Pinx. Berolini 1714. J. Smith Fec. Londini 1715. Sold by J. Smith at ye Lyon & Crown in Russell street Covent Garden. H. 13¾; Sub. 11¾; W. 9½; O. D. H. 11½; W. 9½.*

I. Before any inscription. Suth: Coll.

II. As described.

III. Modern. Boydell Catalogue.

Succeeded his father, the first King of Prussia, 1713. Died, 31st May, 1740. He was of a sombre disposition, collected all the tall men he could procure for his guard, and amassed great treasures.

Companion to No. 207.

205. Id.

ID.

Smaller, face similar, in reverse to foregoing, sash and cloak both across left shoulder. Under, *Frederick William King of Prussia. F. W. Weideman pinx. Sold by J. Smith at ye Lyon & Crown in Russell Street. H. 8; Sub. 7; W. 5¾.*

I. As described. Suth: Coll.

II. Modern. Boydell Catalogue.

Companion to No. 208.

206. Sophia Dorothea, Princess Royal of **Prussia.** HIRSEMAN.

H. L., in oval, directed slightly to left, looking to front, facing slightly to right, hair entwined with strings of pearls and falling across

right shoulder, loose dress fastened by two brooches, another at robe on left shoulder. Under, *Her Royal Highness Sophia Dorothea, Princess Royal of Prussia, Daughter to His Highness the Elector of Brunswick and Grand Daughter to Her Royal Highness the Princess Sophia Electrice Dowager of Brunswick &c.* I. Hirseman pinx. I. Smith fec. 1706. Sold by I. Smith at ye Lyon & Crown in Rufsels street Covent Garden. H. $13\frac{3}{8}$; Sub. $11\frac{3}{4}$; W. 10; O. D. H. $11\frac{5}{8}$; W. $9\frac{1}{2}$.

Only daughter of the Elector, afterwards George I.; married the foregoing 28th Nov., 1706; died, 5th July 1757.

There is a copy in reverse of this print, inscribed, "Queen of Prussia. Born March the 16th, 1686-7. J. King Excudit." H. 8; Sub $7\frac{1}{4}$; W. 6.

207. Id., as Queen of Prussia. WEIDEMAN.

H. L., in oval, directed and looking to front, facing slightly to left, jewels and pearls in hair, low dress, robe with crowns embroidered on it across right shoulder and fastened by jewel on left, thence a string of pearls across chest. Under, *Sophia Dorothea, Borussorum Regina, Georgii, Magnæ Britanniae Regis, Unica Filia &c. &c.* F. W. Weideman Pinx. Berolini 1714. J. Smith Fec. Londini 1715. Sold by J. Smith at ye Lyon & Crown in Rufsels street Covent Garden. H. $13\frac{7}{8}$; Sub. $11\frac{3}{4}$; W. 10; O. D. H. $11\frac{5}{8}$; W. $9\frac{3}{4}$.

I. As described.

II. Modern. Boydell Catalogue.

Companion to No. 204.

208. Id. ID.

Similar, smaller, in reverse direction. Under, *Sophia Dorothea Queen of Prussia and only Daughter to King George.* F. W. Weideman pinx. Sold by J. Smith at ye Lyon & Crown in Rufsels Street. H. 8; Sub. $7\frac{1}{4}$; W. $5\frac{3}{4}$.

I. As described.

II. Modern. Boydell Catalogue.

Companion to No. 205.

209. (Margaret) Countess of Ranelagh. KNELLER.

T. Q. L., sitting, directed and looking towards front, facing slightly to right, long hair falling across right shoulder and held by left hand, earring, loose dress, right hand on bank to left, rock in background, trees in distance to left. Under, *The Countess of Ranelagh* G.

Kneller Eques pinx: I: Smith fec: Sold by I: Smith at the Lyon & Crown in Russell Street Covent Garden. H. 13 $\frac{3}{8}$; Sub. 12 $\frac{1}{4}$; W. 9 $\frac{3}{4}$.

I. As described. Brit: Mus.

II. Retouched, modern. Boydell Catalogue.

Date, 1699, assigned to this print.

See page 311. Noble, VOL. I., p. 370, makes an extraordinary series of errors, describing the mother-in-law instead of the personage.

210. Christopher Rawlinson. GRACE.

H. L., in oval with ornaments in panels, directed slightly to left, looking to front, very long wig, cravat. Under, in centre arms, *Christopher Rawlinson of Cark Hall in Lancashire Esq. Anno Christi 1701. Ætatis suæ 24. A Grace pinx. J. Smith fec.* H. 12 $\frac{3}{4}$; Sub. 10 $\frac{1}{8}$; W. 9 $\frac{1}{4}$.

I. As described. Brit: Mus.

II. Modern. Boydell Catalogue.

Educated at Oxford; was learned in Anglo-Saxon and other northern languages; published Alfred's translation of Boethius. He died 8th January, 1733, and was buried in St. Alban's Abbey church.

211. William Richards. KNELLER.

H. L., directed and looking towards front, facing slightly to right, white hair, collar open, dark coat, left arm on balcony before him, hand pointing to left. Under, *Mr Will: Richards G: Kneller Pinx I: Smith Fec: G: Beckett ex:* H. 9 $\frac{1}{4}$; Sub. 8 $\frac{5}{8}$; W. 7 $\frac{1}{2}$.

I. As described.

II. Reworked, "G: Beckett ex:" erased, after "Fec:" *et ex:* Brit: Mus.

III. Modern. Boydell Catalogue.

Date, 1688, assigned to this print.

Colonel Solomon Richards of Co. Wexford, raised a regiment for the service of William of Orange. Granger states that a person of the name was placed at the head of a regiment by King James, possibly the personage may have been a relative, or, as suggested by Granger, the portrait may have been done as a model, the personage being a fine figure of an old man; but it is most likely that he was an elder brother of James Richards of Brambletye House, Suffolk, who was created a baronet, 1683-4.

212. Edward Rigby. MURRAY.

T. Q. L., standing, directed towards right, facing towards and looking to front, full wig, neckcloth, long embroidered vest, plain coat,

right hand with rings on fore and middle finger on hip, left hand within vest, ships and boats in action in distance to right. Under, in centre arms, *Capt: Edward Rigby of Leyton in Lanci-Shire T. Murrey pinx: I. Smith fec: H. 13½; Sub. 12; W. 9¾.*

I. As described.

II. Inscription erased. This state appears to have often been mistaken for a proof.

Date, 1702, assigned to this print.

Captain in the navy; convicted of an odious crime in 1698. Noble remarks that, "as the print is oftener found without than with the name, probably it was on purpose erased from the plate." He fails to observe that the print, according to his own dates, was executed after the conviction; it may, therefore, either be that the print was four or five years previous, or the conviction four or five years subsequent to the dates given.

213. Bessey, Countess of **Rochford**. D'AGAR.

T. Q. L., sitting, directed and looking towards front, facing slightly to right, low dress, hair plain and falling behind, robe attached to shoulders by knots of strings of pearls, short sleeves, right arm on table to left, curtain above, left hand in lap holding coronet, trees in distance to right. Under, *The Right Honourable Befsey Countefs of Rochford. Char: D'Agar pinx. J. Smith Fec. & ex. 1723. H. 13¾; Sub. 12¾; W. 9¾.*

I. Before any inscription. Sykes Sale.

II. As described. Brit: Mus.

III. Modern. Boydell Catalogue.

Daughter and heiress of Richard Savage, 4th Earl Rivers, who died in 1712; married, first, Frederick, 3rd Earl of Rochford, who succeeded his brother, 1710, and died, 1738; second, the Rev. Mr. Carter. She died, 23rd June, 1746; her second marriage is not mentioned in the notice of her death in Gent's Mag.

214. Peter **Roestraten**.

H. L., directed to right, facing towards and looking to front, cap, long hair, collar open, right elbow on table before him, hand holding up glass, left hand holding pipe, jug to left, palette at top to right, at bottom, scraped, *P: Roestrate. J. S. ex. H. 7¾; W. 5¾.*

There is a similar but somewhat larger print by Blooteling.

Born at Haerlem, 1627; pupil and son-in-law of Frank Hals; came

to England, and received an injury at the fire of London causing him to be lame for life. He painted portraits and still life, and died in James's-street, Covent Garden, in 1698.

215. Robert, Earl of Roxburgh. PATTIN.

H. L., in oval frame with panelled corners, directed towards left, facing towards and looking to front, long wig, lace cravat, breastplate, embroidered sleeves. Under, on tablet, *Robert Earle of Roxburgh Lord Ker of Cesford and Caverton Ætatis suæ 19º Died at Bruxelles July 13th. 1696. D. Pattin. delin. I. Smith fecit.* H. 6½; W. 4¼; O. D. H. 4¾; W. 3¾.

I. As described.

II. Modern, worn impression.

Date, 1698, assigned to this print.

Succeeded his father as 4th Earl of Roxburgh, 1682; his younger brother and successor was created duke in 1707.

Roxburgh, Countess of. See page 54.

216. Ann Roydhouse. MEDINA.

Full T. Q. L., sitting, directed, facing, and looking towards left, loose dress, long hair falling across right shoulder and held by left hand, right arm on slab to left, flowered curtain to right. Under, *Mrs Ann Roydhouse I. B. de Medina pinx: I. Smith fec: Sold by I. Smith at the Lyon & Crown in Russel-Street Covent-Garden.* H. 13¾; Sub. 12¾; W. 9¾.

I. Before any inscription. Sykes Sale.

II. As described.

Date, 1701, assigned to this print.

217. Peter I. of Russia.

H. L., directed towards front, facing and looking towards right, own hair, armour, cloak fastened by jewelled strap across left shoulder, in oval frame, ornamented with branches and corners panelled, supported on entablature on which lie crown, globe, sword, and sceptre, and beneath these, *Petrus Alexeewitz Magnus Dominus Tzar et Magnus Dux Moscoviæ. Infsu Britannicæ Majestatis Godefridus Kneller Eques ad vivum Pinxit. 1697 I. Smith Fecit & excudit.* H. 16½; W. 11; O. H. 10¾; W. 9¾.

I. Before any inscription. Suth: Coll.

II. Before nail in cuirass over neck (Nagler).

III. As described.

IV. Modern. Boydell Catalogue.

Date, 1698, assigned to this print.

See page 472.

218. Catherine, Countess of **Rutland**. KNELLER.

Full T. Q. L., sitting, directed and looking to front, facing slightly to right, loose dress, hair in curls and falling behind, robe edged with pearls fastened on left shoulder and held by left hand, right hand leaning on it on bank to left, in background to right trees, in distance to left, water, castle, trees, and mountain. Under, *The Countess of Rutland G: Kneller pinx: I Smith fecit et exc.* H. $13\frac{3}{8}$; Sub. $12\frac{1}{4}$; W. $9\frac{3}{8}$.

I. As described.

II. Modern. Boydell Catalogue.

Date, 1689, assigned to this print.

Daughter of Baptist Noel, 3rd Viscount Campden; married, 1673, John, 9th Earl of Rutland, who was created Duke in 1703. She died, 24th Jan., 1732-3.

219. Henry **Sacheverell**. A. RUSSELL.

H. L., in oval, directed towards right, facing towards and looking to front, wig, bands, black gown. Under, *Henricus Sacheverell S. T. P. Collegij Magdalen; Oxon Socius. A. Rufsell pinx. 1710 I. Smith fecit.* H. $13\frac{3}{4}$; Sub. $12\frac{1}{8}$; W. $9\frac{1}{8}$; O. D. H. 12; W. $9\frac{3}{4}$.

I. Before any inscription. Brit: Mus.

II. As described.

See page 294.

220. Diana, Duchess of **St. Albans**.

T. Q. L., standing, directed slightly to left, looking to front, facing slightly to right, long hair falling behind shoulders, loose dress, scarf across right shoulder and left arm, right hand on bank beside her, and left hand pointing to left, water and trees in distance to left. Under, *The Dutchess of St: Albans. G. Kneller Eques pinxit I. Smith fecit et excudit.* H. $13\frac{5}{8}$; Sub. $12\frac{3}{4}$; W. $9\frac{7}{8}$.

I. Before any inscription.

II. As described. Brit: Mus.

III. Modern. Boydell Catalogue.

Date, 1694, assigned to this print.

Daughter and heiress of Aubrey de Vere, 20th and last Earl of Oxford, of that family; married, 13th April, 1694, Charles Beauclerk,

son of Charles II. and Nell Gwynn, who was created Duke of St. Albans in 1684. She died, 15th Jan., 1741-2.

221. Frances, Countess of **Salisbury**. KNELLER.

T. Q. L., sitting, directed slightly to left, facing and looking towards right, deep black dress, black veil over head falling behind shoulders, right elbow on corner of block to left, left hand placed on right wrist, rock in background, trees in distance to left. Under, *The Countess of Salisbury G. Kneller Eques pinx : J. Smith fe : & ex* : H. 13 $\frac{3}{8}$; Sub. 12 $\frac{1}{4}$; W. 9 $\frac{3}{4}$.

I. Before any inscription. Brit : Mus.

II. As described.

III. Modern. Boydell Catalogue.

Date, 1699, assigned to this print.

Daughter and co-heir to Simon Bennett of Beechampton, Bucks ; married James, 4th Earl of Salisbury, who died, Dec., 1694, and for whom she appears as mourning in the print. She died at Epsom, 8th July, 1713.

222. James, Earl of **Salisbury**. ID.

W. L., a boy, standing, directed and looking to front, facing slightly to right, Roman costume, scarf across right shoulder, left hand on tomb to right on which lies a plumed helmet, and in front of which a shield of arms is sculptured, courtyard and fountain in background to left. Under, *The Rt Honoble James Earl of Salisbury &c. G: Kneller Eques pinx I : Smith : fe et exc.* H. 13 $\frac{5}{8}$; Sub. 12 $\frac{5}{8}$; W. 9 $\frac{5}{8}$.

I. Before any inscription. Sykes Sale.

II. As described.

III. Modern. Boydell Catalogue.

Date, 1696, assigned to this print.

Only son of the foregoing ; succeeded, in 1694, when about three years old, his father, as 5th earl ; assisted at the coronation of George I. Died, 9th Oct., 1728, aged 37.

223. Sally **Salisbury**. (KNELLER.)

T. Q. L., standing, directed and looking towards front, facing slightly to left, hair falling behind, low dress edged and adorned with pearls, short sleeves, right arm extended to left, hand holding flowers, left hand to knot of ribbon fastened with brooch having pearl pendant at bosom, flowered curtain to left. Under, *The Celebrated Mrs Sally Salisbury.* H. 13 $\frac{3}{4}$; Sub. 12 $\frac{3}{8}$; W. 9 $\frac{3}{4}$.

Three known.

Bromley, p. 247, gives Kneller as painter, and Smith as engraver of this portrait, but these artists possibly suppressed their names in consequence of the character of the personage.

Sarah Pridden, or Prydden, was born at Shrewsbury, in 1690; her father was a bricklayer, and removing to London got into bad company, and his daughter became a woman of the town. She was very handsome, and on being told that she resembled Lady Salisbury, she immediately assumed that name. She was tried, in 1723, for stabbing the Hon. John Finch, in a dispute between them at the Three Tuns Tavern, in Chandos-street, Covent Garden, and was found guilty of assaulting and wounding, and sentenced to imprisonment therefor, but was acquitted of the intent to murder. She died in Newgate, 11th Feb., 1724.

224. Id.

ID.

H. L., in oval, face similar to foregoing, in reverse direction, hand not seen, no pendant to brooch. Under, *Mrs Sally Salisbury*. H. $8\frac{1}{4}$; Sub. $7\frac{1}{4}$; W. $5\frac{7}{8}$; O. D. H. 7; W. $5\frac{3}{8}$.

225. Mr. Sansom. CLOSTERMAN.

H. L., in oval, directed towards right, facing towards and looking to front, large wig, lace cravat, cloak. Under, *Mr Sansom Died the 20th April. 1705. I. Closterman pinx. I. Smith fec.* H. $13\frac{1}{2}$; Sub. $11\frac{7}{8}$; W. $9\frac{3}{4}$; O. D. H. $11\frac{1}{2}$; W. $9\frac{1}{2}$.

I. As described.

II. Reworked. The plate, prints from which had become very uncommon, appears to have been discovered and some impressions taken on old paper.

The life and ministry of Oliver Sansom was published in 1710. He may have been a relative of the personage.

226. Godfrey Schalcken. IPSE.

T. Q. L., directed and facing towards left, looking to front, wig, collar loose, right hand holding lighted candle, leaning on left elbow on block to right, in front of which are pieces of sculpture, hand holding cloak to breast, fluted pillar in background to left. Under, *Godfridus Schalcken Hanc suam Effigiem pinxit Londini 1694 I: Smith fec: & exc.* H. $13\frac{3}{8}$; Sub. $12\frac{1}{2}$; W. $9\frac{7}{8}$.

Date, 1694, assigned to this print.

Born at Dort, 1643; came to London in the reign of William and

Mary, and practised as a portrait painter for some years; returned to Holland, settled at the Hague, and died there in 1706. He was very celebrated for candle-light subjects.

227. Frederick, Duke of **Schomberg.** KNELLER.

W. L., on horseback, directed to left, facing towards and looking to front, large wig, suit of armour, sword, spurs, right hand holding baton, left holding reins of horse thrown back on his haunches and fore legs raised, to right negro boy holding helmet, behind him a ruined building, to left cavalry proceeding towards battle on plain in distance, mountains beyond. Under, *Frederick Duke of Schonberg, Marquis of Harwich, Earle of Brantford, Baron of Tays, Genll of all his Maties Forces, Master Genll of his Maties Ordnance, One of his Maties most honorable Privy Council, Knight of ye most noble Order of the Garter, Count of ye Holy Empire, & Mertola, Grandee of Portugal, Genll of ye Elector of Brandenburg's Forces, Stadtholder of Prussia. &c G Kneller pinx: I. Smith fe: et ex: H. 15; Sub. 13 $\frac{5}{8}$; W. 10 $\frac{1}{4}$.*

I. Query. Before inscription. Brit: Mus.

II. As described. Brit: Mus.

III. Modern. Boydell Catalogue.

Date, 1689, assigned to this print.

There is an impression without inscription in Suth: Coll.; but Mr. Sutherland considers it to be a different plate, also by Smith: it was subsequently altered to represent William III.

The spirited effect of this print has been much admired, and the attitude copied for other personages; see pages 126 (see additions), George II., and 932, William Henry Friso Prince of Orange, also Marshal Keith, published by Sayer. The print was also copied by foreign artists, and one of their plates was altered to John, Duke of Marlborough, with French inscription.

See page 473.

228. James Ogilvie, Earl of **Seafield.** 1D.

H. L., directed towards right, facing towards and looking to front, long wig, lace cravat, embroidered robe, in oval frame, which is engraved in line, at top monogram and scroll, on which, *Ætatis Sux 40*, on left side four shields of arms with scrolls, under on which, *E. Morton E Rothes E Broadalbin E Findlater* on right similar, *E. Glencairn E Linlithgow D Hamilton E Eglington* supported on entablature on which lie to left purse, to right mace, in centre arms,

with motto of the Thistle and TOUT IOUR. Under, *James Earl of Seafield Viscount of Redhaven, Lord Ogilvie of Deskford & Cullen &c. Lord High Chancellor of the Kingdome of Scotland, one of the Lords of Her Majesties most Honourable Privy Council, Thesaury, and Exchequer Knight of ye most Ancient and Noble Order of the Thirsle, and Eldest Son to James Earl of Findlater. G. Kneller S. R. Imp. et Angl Eques Aur, Pinx. I. Smith fec. 1704. H. 18½; Sub. 16¾; W. 12¾; O. D. H. 11; W. 9¾.*

I. Before engraved border. Suth: Coll.

II. Border unfinished. Sykes Sale.

III. As described.

Born, 1664; studied the law, and became a distinguished advocate; Solicitor-General, 1693; Secretary-of-State, 1695; Lord Chancellor, 1702; created Viscount Seafield, 1698, and earl, 1701. He was appointed Lord Chief Baron of the Exchequer, 1708, and succeeded his father in 1711. He died in 1730.

229. Mrs. Sherard. 1D.

T. Q. L., standing, directed and looking towards front, facing slightly towards right, hair falling behind shoulders, loose dress, right hand holding robe, left hand extended holding stalk on which are leaves, four buds and one flower, rock in background, trees in distance to left. Under, *The Honble Mrs Sherard. G. Kneller Eques pinx: I. Smith fec: et ex: H. 13¾; Sub. 12¼; W. 9¾.*

I. As described.

II. Reworked: an additional flower at right angles to thumb on upper part of plant in left hand.

III. Modern.

Date, 1699, assigned to this print.

Bromley does not identify the personage, and Noble suggests two ladies, one of whom would be upwards of seventy, and the other close upon fifty at the date of the print, which represents a very young person. It is not easy, however, to ascertain facts, when Collins states that Elizabeth, eldest daughter of Bennet, 2nd Lord Sherard, was born in 1679, and Douglas states that Edward, 2nd Viscount of Irvine, to whom she was married, died in Sept., 1688, having had an only daughter, who died in Nov., 1688, in her second year. If both be correct, the mother would have been at this child's birth only eight years old.

Assuming the picture to be nearly the same date as the print, viz., 1699, the personage is probably Lucy, second daughter of Bennet, 2nd Lord Sherard (who was a liberal encourager of the fine arts,

and died, 1700, and whose son was created Earl of Harborough). She married, 1st Jan., 1712-13, John, 2nd Duke of Rutland, and died, 22nd Oct. 1751, aged 66 years.

230. Sir Cloudesley Shovel. DE RYCK.

T. Q. L., standing, directed towards left, facing towards and looking to front, long wig, lace cravat, breastplate, embroidered sleeves, sash round hips, right hand on globe to left, on which, *Oceanus Atlanticus Occidentalis*, left hand holding baton, ship of war firing in distance to left. Under, in centre arms, *Sr Cloudisly Shovell Knight, Rear Admiral of the Red on Board their Maties Ship the Royal William in ye late defeat given to the French, and also Lieut Coll. of one of their Maties Marine Regiments. W. De Rijck pinx: I. Smith fec:* H. 14; Sub. 12 $\frac{1}{4}$; W. 9 $\frac{3}{4}$.

I. Before any inscription. Brit: Mus. Suth: Coll.

II. Arms unfinished.

III. As described. Suth: Coll.

Date, 1692, assigned to this print.

See page 423.

231. Jane Skeffington. WISSING.

W. L., a young girl, sitting, directed and facing slightly to right, looking to front, pearls in hair, small earring, loose dress, robe fastened by clasp across left arm and edged at bottom, right hand leaning on bank to left which is covered by a curtain, left arm across lap, hand pointing to lamb lying at her feet to left, to right rose-tree, trees and building in distance. Under, *Madame Jane Skeffington W. Wissing Pinxit. I. Smith Fecit. Cum Privilegio Regis Sold by E Cooper at ye 3 Pidgeons in Bedford Street.* H. 13 $\frac{3}{8}$; Sub. 12 $\frac{1}{2}$; W. 9 $\frac{1}{8}$.

I. Before any inscription.

II. As described. Brit: Mus.

III. Cooper's address erased; instead, *Sold by J Bowles at the Black Horse in Cornhill.*

Date, 1687, assigned to this print, of which there is a copy of smaller size, in reverse direction, not mentioned by Bromley. It may be by a foreign engraver.

According to Bromley, eldest child of Clotworthy Skeffington, who married, in 1684, Rachael, daughter of Sir Edward Hungerford, and succeeded his father as 3rd Viscount Massareene, in 1695. She married Sir Hans Hamilton, Bart., of Hamilton's Bawn, Co. Armagh, and left an only child, Anne. It will be observed that this girl could

have been only two years old at the time of the print, if all the dates be correct. Granger states that he was informed that she was daughter of Sir William Skeffington, Bart., and sister to Sir John, 2nd Lord Massareene; but this Sir John was the eldest son, and his brother, William, died unmarried, and there is no record of his being a baronet. It is very probable that she was a younger daughter of the 2nd Lord Massareene, and aunt to the personage described by Bromley; but the names given of his daughters are, Mary, Margaret, and Frances.

232. John Smith. KNELLER.

H. L., directed towards right, facing towards, and looking to front, cap with fur edges, collar fastened by three buttons, loose gown, left hand holding, partly unrolled, his print of Sir Godfrey Kneller. Under, *Johannes Smith G. Kneller Eques pinx. 1696. J. Smith fec. 1716.* H. $13\frac{1}{2}$; Sub. $11\frac{7}{8}$; W. 10.

I. Before any inscription. Brit: Mus.

II. As described.

III. Modern. Boydell Catalogue.

See page 1131.

A true connoisseur would now be horrified at seeing a print held by anyone in the manner represented, and it is probable that the personage in his after life saw the error of his ways in this respect.

233. Thomas Smith. STEPHENSON.

H. L., in oval, directed towards left, facing towards and looking to front, cap at back of head, bands, episcopal robes. Under, in centre shield of arms, *Effigies Reverendi admodum Viri, Thomæ Smith Episcopi Carliolensis. Anno Christi 1701. Ætatis Suæ 87. Timo: Stephenson pinx: I: Smith fec: et ex:* H. $12\frac{7}{8}$; W. $9\frac{1}{4}$; O. D. H. $10\frac{3}{4}$; W. $8\frac{3}{8}$.

Dean of Carlisle; consecrated bishop, 1684. Died, 1702.

Bromley, p. 412, mentions the following by Smith, after Kneller. Query if this be an after state of print by Simon, No 135.

234. John, Lord Somers. RICHARDSON.

H. L., in oval, directed towards right, facing towards and looking to front, long wig, cravat with fringed ends, plain coat buttoned. Under, *The Rt Honble John Lord Sommers. J. Richardson pinx. 1713. I. Smith fec. Sold by J. Smith at the Lyon & Crown in Russell Street Covent Garden.* H. $13\frac{3}{8}$; Sub. $11\frac{3}{4}$; W. $9\frac{7}{8}$; O. D. H. $11\frac{3}{8}$; W. $9\frac{3}{4}$.

I. Before any inscription. Brit : Mus.

II. As described.

III. Modern. Boydell Catalogue.

Date, 1713, assigned to this print.

See page 1114.

Bromley, p. 262, mentions the following by Smith, after Kneller. Query if this be not an error, as it is not probable that it is an after state of Simon, No. 136.

235. Charles, Duke of Somerset. RILEY.

H. L., in oval, directed towards right, facing towards and looking to front, long dark wig, lace cravat, robes of the Garter, collar and George. Under, in centre arms, motto of the Garter, and FOY POUR DEVOIR *I Riley pinx : I. Smith fec : Illustrissimus Nobilissimus Potentissimusq Princeps Carolus Dux Somersetensis, Comes Hertfordiensis, Vice Comes Beauchamp de Hathe, Baro Seymour de Trowbridge, Academiæ Cantabrigiæ Cancellarius, Urbis Cicestriensis Capitalis Seneschallus, atq Jnclyti Ordinis auratæ Pericelidis Eques ; Quem Aviti Patrocini memor Academia Mecænatem alterum sibi præfecit, & cujus Effigiem hanc, tanquam pulcherrimum Academiæ Ornamentum, hortante Eadem, Operi Suo præfixit D. Loggan.* H. 13½; W. 9¼; O. D. H. 11¾; W. 9¾.

I. Before inscription. Sykes Sale.

II. As described. Brit : Mus. Suth : Coll.

Attitude similar to, but all details different from print by W. Clarke, No. 2. There is a print in the Storer Collection which may be a first state of the foregoing, having motto, TOY POUR DEVOIR.

This print is prefixed to "Cantabrigia Illustrata," by D. Loggan, and the date, 1690, is assigned to it; it may be, probably, somewhat earlier. See page 1205.

See page 137.

236. Id.

VANDERVAART.

H. L., in oval, directed to left, facing towards and looking to front, lace cravat, armour, sash across left shoulder. Under, *The Duke of Sommerset. I. Vandervaaert Pinxit I Smith fecit. Cum privilegio Regis Sold by E Cooper at ye 3 Pidgeons in Bedford street.* H. 9¼; W. 7; O. D. H. 7¾; W. 6¾.

I. Before any inscription. Suth : Coll.

II. As described. Brit : Mus. Suth : Coll.

Date, 1688, assigned to this print.

237. Princess Sophia.

H. L., in oval, directed towards left, facing towards and looking to front, white hair with dark hood over at back, jewelled bodice, and lace border to dress, robe fastened by brooch on left shoulder. Under, *The most Illustrious Princess Sophia Electrice Dowager of Brunswick, Successor to ye Crown of England &c. after her Majesty Queen Ann & her Royal Issue. Done by I. Smith from an Original painting lately brought from Hanover, & Sold by him at ye Lyon & Corwn in Russell Street Covent Garden.* H. $13\frac{5}{8}$; Sub. $11\frac{3}{4}$, W. $9\frac{7}{8}$; O. D. H. $11\frac{5}{8}$; W. $9\frac{3}{4}$.

I. Before any inscription.

II. As described. Suth: Coll.

III. Modern. Boydell Catalogue.

Date, 1706, assigned to this print, which is stated by Bromley to be after a picture by Weideman.

See page 475.

238. Id.

Similar, smaller, in reverse direction. Under, *The most Illustrious Princess Sophia Electrice Dowager of Brunswick, &c. Done by I. Smith from an Original painting lately brought from Hanover. & Sold by him at ye Lyon & Crown in Russell-street Covent Garden.* H. 8; Sub. 7; W; $5\frac{7}{8}$.

I. Before inscription. Suth: Coll.

II. As described.

III. Modern. Boydell Catalogue.

Not mentioned by Bromley.

239. Edward Southwell. KNELLER.

H. L., directed somewhat to left, looking to front, facing slightly to right, long wig, cravat with fringed ends, plain coat, with cloak across right shoulder held to breast by left hand. Under, on inscription space partially cleared, leaving ground in tablet shape with moulded ends, *Edward Southwell Esq. G. Kneller S. R. Imp. et Angl. Eques Aur. Pinx. 1708. I. Smith fec. et ex.* H. $13\frac{3}{4}$; (Sub. $12\frac{1}{2}$;) W. $9\frac{3}{4}$.

I. Before inscription. Brit: Mus.

II. As described.

III. Modern. Boydell Catalogue.

Date, 1709, assigned to this print.

Eldest son of the following, whom he succeeded in the office of

principal secretary of state for Ireland, and was in turn succeeded by his son, Edward, the three holding the position from 1690 to 1755; was M.P. for Kinsale; married Lady E. Cromwell. He died in Spring Gardens, London, 4th Dec., 1730, aged 63. His grandson, in 1776, inherited from his mother the ancient title of Baron De Clifford.

240. Sir Robert Southwell. KNELLER.

H. L., in oval, directed towards left, facing towards and looking to front, long wig, lace cravat, gown. Under, *Sr Robert Southwell Kt. Ob. 11 September 1702. Anno Ætat Suæ 67. G. Kneller Eques pinx. I. Smith fec. et ex.* H. $13\frac{5}{8}$; Sub. $11\frac{7}{8}$; W. $9\frac{7}{8}$; O. D. H. $11\frac{1}{2}$; W. $9\frac{1}{2}$.

I. Before any inscription. Brit: Mus. Suth: Coll.

II. As described. Suth: Coll.

Date, 1704, assigned to this print.

Born near Kinsale, 31st Dec., 1635; educated at Oxford; knighted 1665; envoy to various courts; secretary for Ireland, 1690; he was also president of the Royal Society. He died at Kings Weston, Gloucestershire, and was buried at Henbury.

241. Charles III. of Spain. ID.

H. L., in oval, directed slightly to right, looking to front, facing slightly to left, long wig, armour with ermine cloak over fastened by jewel, collar and order of the Golden Fleece. Under, *Carolus III Hispaniarum et Indiarum Rex Catholicus &c. Natus Oct. 1 1685. Proclamatus Rex Hispaniæ Sept. 1 1703. G. Kneller S. R. Imp. et Angl. Eques Aur. Pinx. I. Smith fec. Sold by I Smith at ye Lyon & Crown in Russel street Covent Garden.* H. $13\frac{5}{8}$; Sub. $11\frac{7}{8}$; W. $9\frac{7}{8}$; O. D. H. $11\frac{5}{8}$; W. $9\frac{5}{8}$.

I. Before inscription, ornaments, and edging on armour and shortening of subject, Sub. being $12\frac{1}{4}$. Suth: Coll.

II. Before inscription and ornamental edgings on armour. Suth: Coll.

III. As described. Suth: Coll.

See page 819.

242. Id.

Similar, smaller. Under, *Carolus III Austriacus Hispaniarum et Indiarum Rex Catholicus &c Natus Oct 1 1685 Proclamatus Rex Hispaniæ Sept 1. 1703. I. Smith ex.* H. $7\frac{3}{8}$; Sub. $6\frac{7}{8}$; W. $5\frac{1}{2}$. Suth: Coll.

243. Thomas Sprat and Son. DAHL.

T. Q. L.'s., sitting, the bishop on right, directed towards left, looking to front, wig, bands, episcopal robes, left arm on that of chair, right arm raised, hand extended towards his son on left, facing and looking towards right, wig, bands, black gown, holding large book and long bands on table before him, on which lies closed inkstand. Under, *Thomas Lord Bishop of Rochester & Thomas Sprat A. M. Archdeacon of Rochester. M. Dahll pinx. I. Smith fec et ex. 1712.* W. 14½; H. 12; Sub. 11⅔.

I. As described. Brit: Mus.

II. Modern. Boydell, *Illustrious Heads*, 1811.

Born in Dorsetshire, 1635; educated at Oxford; Dean of Westminster, 1680; Bishop of Rochester, 1683. He published poetical and other works, and died, 20th May, 1713.

His son was Prebendary of Westminster, and died, 10th May, 1720, aged 41.

Both are buried in Westminster Abbey.

Bromley, p. 175, mentions a print of "Mr. Stanhope with a parrot," after Kneller, of the date, 1702. This is, most probably, the same as No. 255, to which that date is assigned. Nos. 38 and 86, have also parrots in them. Noble, VOL. I., p. 196, has a paragraph on this print, which strongly suggests to the reader the great resemblance between his writings and the chatter of this bird.

244. Richard Steele. RICHARDSON.

H. L., in oval, directed towards left, facing and looking towards right, long wig, cravat with fringed ends, plain coat. Under, *Mr Richard Steele. J. Richardson pinx. 1712. J. Smith fec. Sold by J. Smith at the Lyon & Crown in Rufsell Street Covent Garden.* H. 13⅝; Sub. 11¾; W. 9⅞.

I. Before any inscription. Brit: Mus.

II. As described.

III. Modern. Boydell Catalogue.

Date, 1713, assigned to this print.

See page 1117.

245. Christopher Walters Stockdale. KNELLER.

H. L., directed to left, facing towards and looking to front, long wig, cravat with embroidered edge and fringed ends, loose gown turned down at top showing figured lining, in oval frame, supported

on entablature engraved in the line manner : round frame, *Christopher Walters Stockdale Esqr.* Under, *G. Kneller Eques pinx : I Smith fec : & excud.* H. $13\frac{3}{8}$; W. $9\frac{1}{8}$; ; O. D. H. $10\frac{5}{8}$; W. $8\frac{3}{4}$.

I. Before engraved frame and inscription.

II. As described.

III. Modern. Boydell Catalogue.

Date, 1693, assigned to this print.

According to Bromley and Noble, M.P. for Knaresborough, 1690 to 1710. Died, October, 1713.

246. Prince James **Stuart.** KNELLER.

W. L., a child lying on a cushion, looking upwards towards right, ermine robe round him, on wall behind at top, coronet and *P* within wreath, curtain to right. Under, *The Prince of Great Britain &c. G. Kneller ad vivum pinx : I Smith fecit. Sold by G Beckett at ye golden head in the Old Baily.* H. $14\frac{1}{8}$; Sub. $13\frac{1}{4}$; W. 10.

I. Before any inscription. Suth : Coll.

II. As described. Brit: Mus.

III. "G Beckett — Baily" erased ; instead, *I Smith at ye golden Lyon in Russel Street.*

IV. Modern. Boydell's Illustrious Heads, 1811.

Date of latter part of 1688 may be assumed for this print.

See page 935.

The birth of this prince, received with such joy by James II., was probably the immediate cause of his downfall, the great majority of the people dreading a succession of kings favourable to the Romish religion.

See page 935.

247. **Id.** with Princess **Louisa Maria.** LARGILLIERE.

W. L.'s., standing, Prince James on left, directed and looking to front, cravat of ribbons and lace, tunic coat with sash and badge and Garter under left knee, right hand on head of tall greyhound to left, left hand with gloves, hat under arm, his sister towards right, directed towards left, looking to front, high lace cap and skirt, robe with long train, right hand raised, left holding flower, to right a small dog, behind a large plant in vase, macaw sitting on a branch, in background pillars with trees, palace and other buildings in distance. Under, *Le Prince de Galles et La Princesse sa Sœur. N. de Largillierre pinx : Ce Vend a Paris rue St Iacq, aux 2 Piliers d'or. I. Smith fec :* H. $15\frac{3}{4}$; Sub. 15; W. $11\frac{1}{2}$.

I. Before inscription. Suth : Coll.

II. As described. Suth : Coll.

III. Retouched, address "Ce Vend — Piliers d'or" erased.

IV. Modern. Boydell Catalogue.

Date, 1699, assigned to this print.

Princess Louisa Maria Theresa Stuart was born at St. Germain's, 28th June, 1692. Died, 8th April, 1712.

248. William Stukeley. KNELLER.

H. L., in oval frame, directed to right, facing towards and looking to front, wig, cravat with fringed ends, plain coat. Under, in centre arms, motto, SI SIT PRVDENTIA *Gulielmus Stukely. M. D. Collegii Medicorum et Societatis Regiæ Londini Socius. G Kneller Baronets pinx. 1721 J Smith Fec et ex. 1721.* H. 13 $\frac{3}{4}$; Sub. 11 $\frac{1}{8}$; W. 9 $\frac{5}{8}$; O. D. H. 11 $\frac{1}{2}$.

I. Before inscription.

II. As described.

III. Modern. Boydell Catalogue.

Born at Holbeach, Lincolnshire, 7th Nov., 1687; educated at Cambridge, where, having studied medicine, he obtained M.D. in 1719; but, finding the labours of the profession too great, he entered the Church, and was ordained in 1730. He is best known as a most eminent antiquarian, one of the founders of the Societies of Antiquaries, Spalding and Egyptian; he published "*Palæographica Britannica*," also, works on Stonehenge, and similar subjects. He died, 3rd March, 1765, and was interred at East Ham, in Essex.

249. Charles XII. of Sweden. CRAFT.

H. L., in oval, directed to right, facing towards and looking to front, flowing wig, lace cravat, armour. Under, *Carolus XII D. G. Svecorum, Gothorum, et Vandalorum Rex Augustissimus. &c .Qui, stratis ad Narvam Moschis, die XX^o Novembris, Anno 1700; Ætatis suæ paulo plus XVIII^o, Justas et Graves a Fædifrago Hoste sumpsit Pænas: et et Qui Progressus Admirabiles, contra Ipsos et Polonos, violento Marte ad huc Prosequitur. Ad Vivum Pinxit D. Craft suæ Svecicæ Matis Pictor præcipuus Anno 1701. Iohannes Smith Anglus Fecit. Anno 1701-2. Sold by I. Smith at the Lyon and Crown in Russel street Covant Garden.* H. 13 $\frac{7}{8}$; Sub. 12; W. 10; O. D. H. 11 $\frac{5}{8}$; W. 9 $\frac{1}{2}$. Suth : Coll.

See page 328.

250. Sir Philip Sydenham. DE HAESE.

T. Q. L., standing, directed towards left, facing towards and look-

ing to front, long wig, cravat with fringed ends tucked over button of coat which has sleeves slit next wrist, right hand holding cloak which passes over right shoulder, left hand leaning upon it on bank to right, trees in distance to left. Under, in centre arms, motto, MEDIO TUTISSIMUS, *Sr Philip Sydenham of Brympton in the County of Somerset Bart. Æta. Sux. 24. 1700. D. De Haese pinx : I. Smith fecit*: H. $14\frac{3}{8}$; Sub. $12\frac{1}{8}$; W. $9\frac{3}{4}$.

I. Before inscription. Brit: Mus. Suth: Coll.

II. As described. Brit: Mus.

Succeeded his father as 3rd baronet, 1696; M.P. for Somersetshire 1701-2. Died, s. p., 10th Oct., 1739. He was a man of letters, and collected a large and curious library which was dispersed by auction.

251. George MacKenzie, Lord **Tarbat**.

H. L., directed towards right, facing towards and looking to front: long wig, lace cravat, peer's robes, in oval frame, engraved in line, on which, *George Viscount Tarbat Ld MacLeod & Castlehaven Heretable Shirreff of Cromarty Ætatis 60 Anno 1692*. Under, in centre arms, rising into subject, motto, LVCEO NON VRO Anno 1648 *Colonell of Dragounes under K. C. 1st. anno 1661 Senator of the Colledge of Iustice, Lord of the Exchequer, Privy Councillour to K. C. 2. anno 1678 Lord Iustice Generall of the Kingdome of Scotland. anno 1681 Clerk to his Maties Councils, Registers & Rolls. I Smith fecit*. H. $7\frac{3}{4}$; Sub. $6\frac{1}{4}$; W. $5\frac{5}{8}$; O. D. H. $5\frac{1}{2}$; W. $4\frac{5}{8}$.

I. Before inscription and engraved border. Martin Sale.

II. As described.

Born, 1630; succeeded his father as 2nd baronet, 1654; created as above, 1685; created Earl of Cromarty, 1703, and Secretary of State. He died at New Tarbat, 17th August, 1714. He was Fellow of the Royal Society.

252. Thomas **Tompion**. KNELLER.

H. L., in oval frame, panels filled with short lines, directed to right, facing towards and looking to front, wig, cravat with fringed ends, plain coat, left hand before breast holding works of a watch. Under, *Tho: Tompion Automatopæus. G: Kneller Eques Pinx: I: Smith fe: et ex*: H. $13\frac{5}{8}$; Sub. $11\frac{7}{8}$; W. $9\frac{7}{8}$; O. D. H. $11\frac{5}{8}$.

I. Before any inscription. Brit: Mus.

II. As described.

III. Modern. Boydell Catalogue.

Date, 1697, assigned to this print.

According to Noble, originally a blacksmith, and rose to the first rank as a watchmaker. He died, 20th Nov., 1713, aged 75, and was buried in Westminster Abbey.

253. Anne, Lady Torrington. ID.

T. Q. L., sitting, directed towards left, looking to front, facing slightly to right, hair falling across left shoulder, loose dress, right hand to bosom, left arm extended, hand pointing, curtain in background to right, trees in distance to left. Under, *The Right Honourable Ann Lady Torrington. G. Kneller Baronets pinx. 1709. J. Smith fec. 1720. Sold by J. Smith at ye Lyon & Crown in Russell Street Covent Garden. H. 14; Sub. 13 $\frac{1}{8}$; W. 9 $\frac{3}{8}$.*

I. Before inscription. Brit : Mus.

II. As described.

III. Modern. Boydell Catalogue.

Youngest daughter of Robert Pierpoint, Esq. of Nottingham; married the following (his third wife). Died, Feb., 1734-5.

254. Thomas Newport, Lord Torrington. ID

Full H. L., directed to right, facing towards and looking to front, wig, cravat with fringed ends, plain coat, right arm on slab before him, on which lies a book to left, trees in distance to right. Under, in centre arms, motto, NEC PRECE NEC PRETIO *The Rt Honble Thomas Lord Torrington one of the Lords. of the Treasury and one of His Majtys most Honble Privy Council &c. G Kneller Baronets pinx. 1714. J. Smith fec. 1720. H. 14 $\frac{1}{2}$; Sub. 12 $\frac{3}{4}$; W. 9 $\frac{3}{8}$.*

I. Before any inscription. Brit : Mus.

II. As described.

III. Modern. Boydell Catalogue.

Second son of Francis, 2nd Baron Newport, who was created Earl of Bradford in 1694; M.P. for Ludlow; Commissioner of Customs; created Baron Torrington, 1716; Teller of the Exchequer. He died 27th May, 1719.

2 355. (Charles, Viscount Townshend.) ID.

H. L., in oval, a youth, directed slightly to right, facing and looking to front, own hair, close tunic, swordbelt, right hand raised towards parrot which sits on left hand, trees in distance to left. Under, near bottom, *G. Kneller S. R. Imp. et Angl. Eques Aur : pinx : I. Smith fec : Sold by I. Smith at ye Lyon & Crown in Russel street Covent Garden. H. 13 $\frac{3}{4}$; Sub. 12; W. 9 $\frac{3}{8}$; O. D. H. 11 $\frac{3}{4}$; W. 9 $\frac{3}{8}$.*

I. As described. Suth: Coll.

II. Inscription space grounded $1\frac{1}{8}$ from top, leaving Sub. $13\frac{1}{8}$.
Suth: Coll.

III. Modern.

Date, 1702, assigned to this print, which, if the identification be correct, must have been many years more recent than the picture.
See page 1121.

256. John Hay, Earl of Tweeddale. KNELLER.

H. L., in oval frame with panelled corners and tablet beneath, directed to right, facing towards and looking to front, long wig, lace cravat, peer's robes. Under, in skeleton letters, on tablet, *John Earle of Tweeddale*, at bottom to left, *G. Kneller*, to right *G. Kneller* in reverse direction. H. $13\frac{1}{4}$; W. $9\frac{1}{8}$; O. D. H. $10\frac{3}{4}$; W. $8\frac{1}{2}$.

I. Unfinished. Suth: Coll.

II. Before inscription. Brit: Mus. Suth: Coll.

III. As described. Brit: Mus. Suth: Coll.

Date, 1690, assigned to this print.

Born, 1626; fought both for and against Charles I.; succeeded his father as 2nd earl, 1654; held high offices; Commissioner of the Treasury, 1667-1674 and 1687-1692, in which year he was appointed Lord High Chancellor; created marquess, &c. (as in following,) 1694. He died at Edinburgh, 11th August, 1697, and was buried at Yester.

257. Id., when Marquess. ID.

H. L., in oval, directed to right, facing towards and looking to front, wig, lace cravat, chancellor's robes, purse to right. Under, *John Marquis of Tweeddale, Earl of Gifford, Viscount of Walden, Lord Hay of Yester, &c. Lord high Chancellor of Scotland, and Commifsioner for his Matie to the Parliamtent there, Anno Dni 1695. G. Kneller Eques pinx: I. Smith fecit.* H. $13\frac{3}{8}$; Sub. $11\frac{3}{4}$; W. $9\frac{7}{8}$; O. D. H. $11\frac{1}{2}$. W. $9\frac{1}{2}$.

Date, 1695, assigned to this print.

258. William Vande Velde. ID.

H. L., directed slightly to right, facing and looking towards front, long wig, cravat with fringed ends, gown, drawing of ship held in right hand, on little finger of which is a ring. Under, *Gulielmus Vande Velde junior, Navium, & Prospectuum marinorum Pictor: et ob singularem in illa Arte peritiam a Carolo II, & Jacobo II Mag. Britanniae Regibus annua Mercede donatus. Obijt 6 Apr. Anno Dom.*

1707. *Ætat suæ 74. G. Kneller Eques pinx. 1680. I. Smith fec.*
 1707. H. 13 $\frac{3}{4}$; Sub. 12 $\frac{1}{2}$; W. 9 $\frac{3}{4}$.

I. Before inscription.

II. As described.

Born at Amsterdam, 1633; followed his father to England in 1674, and produced a great number of excellent pictures and drawings. He died at Tavistock-row, Covent Garden, and was buried at St. James's, Piccadilly.

259. William, Lord, and Lady Mary Villiers. 1D.

W. L.'s., he is standing on raised steps towards left, directed and looking towards front, tunic, robe hung from left shoulder, right hand holding spear, left hand on edge of fountain to right; she is sitting on right, directed and looking towards left, loose dress, left arm round lamb lying close to her, wreath in hands, trees in distance to left. Under, *The Lord Villiers & Lady Mary Villiers his Sister G : Kneller Eques pinx: I: Smith fec: Sold by I: Smith at ye Lyon & Crown in Russel Street Covent Garden.* H. 16 $\frac{1}{4}$; Sub. 15 $\frac{1}{2}$; W. 9 $\frac{3}{4}$.

I. As described.

II. Modern.

Date, 1700, assigned to this print.

Children of Edward Villiers, created Earl of Jersey in 1697. William succeeded his father as 2nd Earl of Jersey in 1711. Died, 13th July, 1721, and was buried at Westerham; his second son was created Earl of Clarendon. Lady Mary Villiers married, first, in 1709, Thomas Thynne of Old Windsor, Berks, Esq., who died of smallpox, 1710, and whose posthumous son succeeded his grand-uncle as 2nd Viscount Weymouth, and his son was created Marquess of Bath; second, 1711, George Granville, created Lord Lansdowne in 1711. She died, 17th Jan., 1734-5, and her husband died a few days afterwards. Both were celebrated in literary matters, and are the Alexander and Laura of Mrs. Delany's letters.

260. (Mrs. Voss and child.) 1D.

T. Q. L., reclining on bank, directed, facing, and looking upwards towards left, hair falling across left shoulder, loose dress, right hand holding wreath in lap, left elbow leaning on block to right, hand supporting head, bracelet with Kneller's portrait on arm, within which is shepherd's crook, to left at her right knee stands her child, looking to front, large tree in background. Under, to left, *G. Kneller Eques pinx: to right, J Smith fec: & exc:* H. 13 $\frac{1}{2}$; Sub. 13; W. 10.

I. As described. Brit : Mus.

II. Retouched, inscription erased ; instead, in centre, *G: Kneller Eques pinxit, I: Smith fecit, & excudit.* Brit : Mus.

Date, 1692, assigned to this print, which is probably the first to which "Eques" is attached after the painter's name.

Wife of a Quaker in Austin Friars, with whom Kneller arranged that she should serve him as mistress and model. She was very beautiful, and the painter was also handsome at that time. Bromley and Noble speak of the child as a son ; but as we have no account of him, and as the child is much more like a girl than a boy, the portrait probably represents the following.

261. (Miss **Voss**.) KNELLER.

H.L., directed towards front, facing and looking downwards towards right at an open book supported by vase, veil at back of head, plain dress, elbows on table before her, hands joined. Under,

*Devotion in such looks does Gracefull Shine,
And forces us to own her pow'r divine.*

G. Kneller S. R. Imp. & Angl Eques Aur. pinx. I. Smith fec. 1705. Sold by I Smith at ye Lyon & Crown in Russell Street Covent Garden. H. $13\frac{3}{4}$; Sub. $12\frac{3}{4}$; W. $9\frac{7}{8}$.

I. Before any inscription.

II. As described.

III. Modern.

Daughter of the foregoing. According to Noble, she married a person of the name of Huckle (called Hucks by Bromley), and had a son named Godfrey, to whom Kneller left an ample fortune and a request that he would assume his name, which he accordingly did.

262. (**Id.**) as St Agnes. ID.

H. L., directed slightly to left, facing and looking towards right, hair and dress plain, right hand on bank before her on which lies a lamb, her left arm round its neck, hand holding a book, trees in distance to right. Under, *St Agnes. G. Kneller S. R. Imp : et Mag : Brit. Baronet Pinx. J. Smith Fec. et ex. 1716.* H. $13\frac{3}{8}$; Sub. $12\frac{3}{4}$; W. $9\frac{3}{4}$.

I. Before any inscription. Brit : Mus.

II. As described.

III. Modern. Boydell Catalogue.

There is a small copy of this print published by John Bowles.

Bromley, p. 247, mentions another portrait of her, with the emblems of St. Catherine ; but this is probably the same print as No. 71.

263. Humphrey Wanley. HILL.

H. L., in oval frame, directed towards right, facing towards and looking to front, own hair, long cravat, plain coat. Under, *Humfredus Wanley. Natus 21 die Martij. A. D. 1671-2. Thomas Hill pinxit Menfe Septemb A. D. 1717. J. Smith Fec. et ex. 1718-7.* H. 13 $\frac{1}{4}$; Sub. 11 $\frac{7}{8}$; W. 10; O. D. H. 11 $\frac{3}{8}$; W. 9 $\frac{3}{8}$.

Born at Coventry ; educated at Oxford, and under-keeper of the Bodleian ; secretary of the Society for the Propagation of Christian Knowledge ; about 1706, appointed Librarian to Robert, Earl of Oxford, and prepared, but did not live to complete, the famous Harleian Catalogue. He died, 6th July, 1726.

264. Anne Warner. LARGILLIERRE.

H. L., in oval, directed to right, facing towards and looking to front, ribbon in hair which blows behind, loose dress with lace edging, robe fastened by brooch on right shoulder, wreath in hands, trees in background. Under, *Mrs Ann Warner N de Largillierre pinx : I Smith fec : et exc :* H. 13 $\frac{3}{4}$; W. 9 $\frac{1}{8}$; O. D. H. 11 $\frac{1}{4}$; W. 9 $\frac{3}{8}$.

I. Before rework about jewel over right elbow.

II. Retouched about jewel alluded to, and in some other places.

Date, 1687, assigned to this print.

Daughter of Sir John Warner of Parham, in Suffolk, created a baronet, in 1660, and Trevor, daughter of Sir Thomas Hanmer, Bart. Two of her sisters became nuns, and, according to Noble, this young lady did so also, and died soon afterwards, in 1689.

265. Edward, Earl of Warwick. WISSING.

W. L., sitting, directed towards right, facing towards and looking to front, long wig, lace cravat, tunic, robe fastened by brooch on right shoulder, long embroidered boots, right hand on bank to left, in front of which is a thistle, left hand pointing, trees in background, house in distance to right. Under, *The Right Honble E Rich Earl of Warwick & Holland W. Wissing Pinxit. I Smith fecit E Cooper Ex.* H. 9 $\frac{1}{2}$; Sub. 8 $\frac{3}{4}$; W. 7.

Date, 1684, assigned to this print.

Four known. See page 910 for Sir F. Willoughby, in similar attitude, in reverse.

Succeeded his father, in 1675, as 6th Earl of Warwick and 3rd

Earl of Holland. Died in 1701. His widow married, secondly, Joseph Addison, Esqr.

266. Hon. Ann Watson. D'AGAR.

H. L., in oval, directed and looking towards front, facing slightly to right, hair falling over right shoulder and at back, loose dress. Under, *The Honble Mrs Ann Watson. Carolus D'Agar pinx. I. Smith fec. 1708.* H. 13; Sub. 11; W. 9; O. D. H. 10 $\frac{3}{8}$; W. 8 $\frac{3}{8}$.

I. Before inscription. One known. Sykes Sale.

II. As described. Three known.

Daughter of Edward Watson, 2nd Baron Rockingham, and Anne, daughter of the great Earl of Strafford. She died, unmarried, 23rd August, 1717.

267. Thomas, Marquess of Wharton. KNELLER.

Full H. L., standing, similar, in same direction to print by Simon, No. 162. Under, *The most Honoble Thomas Lord Marquifs of Wharton Lord Privy Seal, G. Kneller S. R. I. et Magna Brit : Barott. pinx. Sold by J Simith at ye Lyon & Crown in Ruffel Street Covent Garden.* H. 14 $\frac{1}{8}$; Sub. 12 $\frac{3}{8}$; W. 10.

This print would, at first sight, be taken for an after state of Simon's plate, No. 162, similar to those of his plates, Nos. 2, 68, 141, and 154; but this is not so, and therefore the print has been placed here. It is possible, however, that it may be an after state of another plate of the personage by Simon.

See page 739.

268. Wilhelmina Charlotte, afterwards Queen Caroline. ID.

H. L., in oval, directed towards right, facing towards and looking to front, long hair, curl falling across left shoulder held by left hand, close low dress edged with ermine and jewelled. Under, *Her Royal Highness Wilhelmina Charlotta Princefs of Wales. G. Kneller S. R. Imp. et Mag. Brit. Baronets Pinx : 1716. Ab Originali J. Smith Fecit. 1717. Sold by I: Smith at ye Lyon & Crown in Ruffell Street Covent Garden.* H. 13 $\frac{3}{4}$; Sub. 11 $\frac{3}{8}$; W. 9 $\frac{3}{8}$; O. D. H. 11 $\frac{5}{8}$; W. 9 $\frac{5}{8}$.

I. As described. Suth: Coll.

II. Reworked, crown, shoulderknot, and necklace added, jewels altered, "Her Royal — of Wales" erased; instead, *Serenissima Carolina D. G. Magnæ Britanniae Franciæ et Hiberniæ Regina &c. Inaugurata XI die Octobris Anno 1727.* Dates after painter and

engraver's names erased, but for the marks of which it would be difficult not to believe it a different plate.

III. Modern. Boydell Catalogue.

See page 298.

269. Id.

ID.

Similar. Under, *Her Royal Highness Wilhelmina Charlotte Princess of Wales. G. Kneller S. R. Imp et Mag Brit Barronets Pinx. J Smith Fec et ex.* H. 8; Sub. $7\frac{1}{8}$; W. 6.

I. As described. Suth: Coll.

II. Crown, pearls, and knot added, retouched, title of personage erased; instead, *S Carolina D. G. Mag: Brit: Fra: et Hib: Regina.* Suth: Coll.

III. Modern. Boydell Catalogue.

270. C(atherine) W(ilkinson.) HILL.

H. L., in oval, directed and looking towards front, facing slightly to left, high cap of lace and ribbons, necklace, bodice corded transversely, shawl over shoulders. Under, in centre shield of arms. *C. W. Obijt 10 Oct. 1705. Ætatis suæ 35. T Hill pinx. I. Smith fec.* H. $13\frac{3}{4}$; Sub. $12\frac{1}{8}$; W. $9\frac{1}{8}$; O. D. W. $9\frac{3}{4}$.

Brit: Mus. Date, 1706, assigned to this print.

On one side of the arms is the unicorn, the Wilkinson crest, as borne by the families of Coxhoe Hall and Harperley Park, Co. Durham, to one of which the personage probably may have belonged. Noble, under this print, regrets that when likenesses are preserved, memorials do not accompany them for the satisfaction of posterity.

271. William III. KNELLER.

H. L., in oval, directed slightly to left, looking to front, facing slightly to right, long dark wig, lace cravat, robes, collar and George. Under, *Gulielmus Tertius D. G. Angliæ Scotiæ Franciæ et Hiberniæ Rex &c. G. Kneller Eques ad vivum pinx: I: Smith fec: et ex:* H. $13\frac{5}{8}$; W. 10; O. D. H. $11\frac{5}{8}$; W. $9\frac{5}{8}$.

I. Before any inscription. Suth: Coll.

II. As described Suth: Coll.

III. Modern. Boydell Catalogue.

Date, 1695, assigned to this print. Bromley only mentions one 4to mez. after Kneller.

272. Id.

ID.

Similar, smaller. Under, *Gulielmus D. G. Angliæ Scotiæ Franciæ*

et Hiberniæ Rex &c. Sold by I Smith at ye Lyon & Crown in Russel Street. H. $9\frac{1}{2}$; W. $7\frac{1}{4}$; O. D. H. $8\frac{1}{2}$; W. 7.

273. William III. KNELLER.

Face and wig only similar, armour, scarf across left shoulder fastened by jewel and medallion with female head. Under, *Gulielmus III D. G. Ang. Sco. Fran. et Hib. Rex &c. G. Keneller Eques pinx: Sold by I. Smith at the Lyon & Crown in Russel street Covent Garden.* H. $7\frac{7}{8}$; W. $5\frac{3}{4}$; O. D. H. $6\frac{5}{8}$; W. $5\frac{1}{2}$.

I. As described. Suth: Coll.

II. Retouched throughout. Suth: Coll.

III. Modern. Boydell Catalogue.

Bromley, p. 165, mentions a 4to, after Weideman, dated 1702; but this is probably an error.

274. Id. WISSING AND VANDERVAART.

W. L., standing, directed towards and looking to front, facing slightly to right, long wig, lace cravat, breastplate, sash with jewel, kilt, long embroidered boots, long mantle fastened on left shoulder by brooch on which is a female head, right hand on hip, left hand pointing to right, behind a pillar with curtain round it, to left balustrade and rose-tree, with large buildings in distance. Under, *Gulielmus D. G. Angliæ Rex &ct. W. Wissing and I. Vandervaaert pinxit. I Smith fecit. Cum Privilegio Regis. Sold by E Cooper at ye 3 Pidgeons in Bedford street.* H. $16\frac{3}{8}$; Sub. $15\frac{5}{8}$; W. $9\frac{3}{4}$.

Brit: Mus. Suth: Coll. Date, 1690, assigned to this print.

275. Id. WISSING.

H. L., in oval, directed slightly to right, looking to front, facing slightly to left, long dark wig, lace cravat, robes of the Garter, collar and George. Under, *Gulielmus Dei Gratia Angliæ Scot: Franciæ & Hiberniæ Rex. W. Wissing Pinxit. I: Smith Fecit. Cum privilegio Regis. Sold by E. Cooper at ye 3 pidgeons in Bedford Street.* H. $13\frac{3}{8}$; W. $9\frac{7}{8}$; O. D. H. $11\frac{5}{8}$; W. $9\frac{1}{4}$.

I. As described. Brit: Mus. Suth: Coll.

II. Portrait completely erased, leaving the lettering only, another scraped, H. L., in oval, marbled panels, directed towards left, facing towards and looking to front, long wig, lace cravat, robes of the Garter, collar and George, Sub. 12; O. D. H. $11\frac{5}{8}$; W. $9\frac{5}{8}$. "W: Wissing Pinxit" almost obliterated.

Date, 1688, assigned to this print.

276. Id.

ID.

H. L., in oval, similar to first state of foregoing, in reverse direction. Under, *Gulielmus D. G. Angl: Scot: Fran: & Hiber: Rex. W Wifsing Pinxit I Smith fecit Cum Privilegio Regis. Sold by E Cooper at ye 3 Pidgeons in Bedford Street.* H. 9; Sub. $8\frac{1}{4}$; W. 7; O. D. H. $8\frac{1}{8}$; W. $6\frac{5}{8}$.

Date, 1689, assigned to this print.

277. Lady Elizabeth Willmot. WISSING AND VANDERVAART.

T. Q. L., sitting, directed slightly to left, looking to front, facing towards right, hair in curls falling over right shoulder, earring, loose dress, right elbow on bank to left, hand holding crook, left hand in lap holding flowers at which a lamb to left is nibbling, trees in background, river and forest in distance to left. Under, *The Lady Elizabeth Willmot. W. Wifsing I. Vandervaaert Pinxit I Smith fecit. Cum Privilegio Regis. Sold by E Cooper at ye 3 Pidgeons in Bedford Street.* H. $13\frac{1}{2}$; Sub. $12\frac{3}{4}$; W. $9\frac{1}{4}$.

I. Before any inscription. Brit: Mus.

II. As described.

III. Plate worn, Cooper's address erased; instead, *Sold by Thos: Bowles in St Pauls Church Yard London.*

Date, 1688, assigned to this print.

Second daughter of John Willmot, 2nd Earl of Rochester, the witty and profligate companion of Charles II.; married Edward Montagu, 3rd Earl of Sandwich, and was the mother of Lord Hinchinbrook (see No. 130). She is said to have completely overmastered her husband, and at his death she left England, which she said was too stupid for her, and was intimate with the best society in Paris, where she died, 2nd July, 1757.

278. William Wissing. IPSE.

H. L., in oval, directed to left, facing towards and looking to front, long flowing wig, lace cravat, gown. Under, *Gulielmus Wifsing Inter Pictores sui Sæculi celeberrimos nulli secundus, Artis suæ non exiguum Decus & ornamentum, Obijt Sept: 10. An: Æt: 31. Dni. 1687. Immodicis brevis est Ætas. W Wifsing pinx: I Smith fe:* H. $13\frac{1}{2}$; W. 10; O. D. H. $11\frac{3}{8}$; W. $9\frac{1}{4}$.

I. As described.

II. Modern. Boydell's Illustrious Heads, 1811.

Date, 1687, assigned to this print.

Born at the Hague, 1656; came to England, and was employed by Lely for a short time before his death, when he succeeded to his principal practice, and became court painter. He died at the seat of the Earl of Exeter, who raised a tablet to his memory at St. Martin's church, Stamford. His portraits have a charming elegance, not generally to be found in the works of his master, Lely, or of his rival, Kneller; fortunately, also, many of them have been preserved in contemporary mezzotinto prints, and these prove the foregoing encomiums to have been well deserved.

279. John Witt. HASSELLS.

H. L., in oval frame, directed towards right, facing towards left, and looking to front, full white wig, neckcloth, gown, on frame, *Johannes Witt Mercat : Francof: Natus Hamburgi Anno. MDCXLIII. Denatus Mittelhemii Anno MDCCIII.* Under, four verses, and dedication in German, at bottom, *Warner Hassells Pinx. Johannes Smith Fecit Londini 1707.* H. $11\frac{1}{8}$; Sub. $9\frac{1}{4}$; W. 8; O. D. H. $7\frac{3}{4}$; W. $6\frac{3}{4}$.

I. Before inscription. Brit: Mus.

II. As described.

280. Dudley Woodbridge. KNELLER.

Full T. Q. L., sitting, directed towards left, facing towards and looking to front, wig, long neckcloth with fringed ends, plain coat, right elbow on sill to left, hand holding paper with seal attached, left hand on hip, ships on sea in distance to left. Under, *The Honble Dudley Woodbridg Esq: Director Genll of ye Royal Afsiento Company of England in Barbados. G. Kneller Baronets pinx. 1718. J. Smith fec. et ex. 1718.* H. $13\frac{1}{4}$; Sub. $12\frac{3}{8}$; W. $9\frac{7}{8}$. Brit: Mus.

Was also judge-advocate, and agent of the South Sea Company at Barbadoes. He died 11th Feb. 1720. He was a member of the Society for Propagating the Gospel in foreign parts.

281. William Woodward. TAVERNER.

H. L., directed and looking towards front, facing towards right, black cap, long white hair, bands, black coat with long sleeves, left hand to breast. Under, on grounded space, *Mr Wm Woodward I. Taverner pinx: I Smith fec.* H. $11\frac{1}{8}$; Sub. $9\frac{5}{8}$; W. $8\frac{5}{8}$. Brit: Mus.

Date, 1690, assigned to this print.

Noble supposes the personage to have been a tutor at Christ Church, and Vicar of Whitchurch, in diocese of Hereford, who was one of the

ejected ministers ; afterwards travelled to Turkey, and then became a nonconformist.* He had a large congregation at Leominster, and died in 1691-2.

282. Henry Worster. MURRAY.

H. L., in oval, directed to right, facing towards and looking to front, long wig, lace cravat, gown, left hand to breast. Under, *Henry Worster T Murrey pinx : J. Smith fec : & exc :* H. 13 ; W. 9 $\frac{1}{4}$; O. D. H. 10 $\frac{3}{4}$; W. 8 $\frac{7}{8}$.

Date, 1690, assigned to this print.

283. Sir Christopher Wren. KNELLER.

H. L., in oval, directed to right, facing towards and looking to front, long wig, neckcloth with fringed ends, plain coat. Under, *Christophorus Wren Eques, Ædificiorum Regalium per totam Angliam Præfectus, Basilicæ Paulinæ, Templorum, Operumq. Publicorum Urbis Londinensis Post fatale Incendium Ao. Dni. MDLXVI, Architectus, Curatorq. Generalis. A. D. 1713, Æt. 81. G. Kneller S. R. Imp. et Angl. Eques Aur. Pinxt. 1711. J. Smith Fec. Sold by J. Smith at ye Lyon & Crown in Russell street Covent Garden.* H. 13 $\frac{3}{8}$; Sub. 11 $\frac{1}{2}$; W. 9 $\frac{3}{8}$; O. D. W. 9 $\frac{3}{4}$.

I. Before any inscription. Brit : Mus.

II. As described.

III. Modern. Boydell Catalogue.

Born at Knoyle, 20th Oct., 1632 ; educated at Oxford ; professor of astronomy at Gresham College, afterwards at Oxford ; F.R.S., 1663 ; went over to France in 1665, and on his return was appointed architect, as above, and surveyor-general of works, in 1668. He was obliged, from press of business, to resign his professorship in 1673, and was knighted in 1674. He erected a vast number of churches and public edifices. Owing to some intrigue his patent was suspended in 1718. He died 25th Feb., 1723, and was buried in St. Paul's, the celebrated " Si monumentum requiris, Circumspice " on his tomb.

284. William Wycherley. LELY.

H. L., in oval, directed to right, facing and looking to front, long wig, lace cravat, gown. Under, *W. Wycherley Ætatis Suæ 28 Quantum mutatus ab illo. Virg. P. Lely Eques pinx. I Smith fec. 1703.* H. 10 $\frac{1}{2}$; Sub. 9 ; W. 7 $\frac{3}{8}$.

I. Before any inscription.

II. As described. Prefixed to his poems, published, 1704.

Born at Cleve, in Shropshire, about 1640; resided for some time in France, afterwards went to Oxford, thence to London, where he applied himself to the writing of plays, amongst which are the "Plain Dealer," and the "Country Wife." He married Letitia Isabella, daughter of John Robartes, afterwards Earl of Radnor, and widow of Charles Moore, 2nd Earl of Drogheda; but she was so extremely jealous of him that she interfered with his prospects at court, and on her death, in consequence of this, and of his title to her fortune being disputed, he fell into difficulties, and was in the debtors' prison for some years. He died, 1st Jan., 1715. The quotation on the print pathetically alludes to the difference between his appearance at the time the picture was painted and that at the publication of the book.

Duke of York. See Nos. 141, 142.

Duchess of York. See No. 168.

285. Lady at confession. LAURON.

W. L.'s., a monk sitting on left, listening to the penitent, who is kneeling on her right knee. Under, *A Lady at Confession. M. Lauron pinxit. I. Smith fecit.* H. $9\frac{1}{8}$; Sub. $9\frac{3}{8}$; W. $7\frac{7}{8}$.

I. Before Bakewell's address.

II. With Bakewell's address.

III. As described.

286. Monk singing. 1D.

H.L., cowl thrown back, holding ballad in hands. Under, *M. L. Pinx. J. S. Fec. I Smith ex:* H. $4\frac{1}{8}$; Sub. $4\frac{1}{2}$; W. $3\frac{3}{4}$.

287. Magdalen. C. SMITH.

W. L., sitting, directed to front, facing and looking towards left, loose dress, left elbow on book on rock to right, on which lies a skull, hands clasped, rocks in background. Under, *Sancta Maria Magdalena C Smith pinx: I Smith fec: & excud.* H. $13\frac{1}{2}$; Sub. $13\frac{1}{4}$; W. $10\frac{3}{8}$.

The face resembles that of Mrs. Voss, No. 261.

There are several small prints, which probably represent the son or daughter of James II. (see No. 247), but these are marked, "I Smith ex" only.

Some other subject pieces may be portraits, but it is not likely that they are of much consequence.

There are line prints of "Dolly of the Chop House," "James Robinson," and others, which have been attributed to John Smith; but the name James Smith is plain on some of them, so they are manifestly by a different engraver. On the print of Margaret Patten, the name is Jacob.

J. SMITH is named as engraver on the following. This may be John Smith, the printseller, of Hogarth's Head, Cheapside, whose portrait is amongst those in the Court of Equity, Laurie, No. 18, or might be an early attempt of J. R. Smith, or some other of the name, which has a sufficiently goodly number of representatives. A very dear friend of the Author, now passed from this world, but whose kindly and genial humour can never be forgotten by those who knew him, used invariably to remark whenever it was mentioned, "I think I once heard that name before."

Maria, Lady **Waldegrave** and Daughter. REYNOLDS.

H. L., similar, in reverse direction to print by Houston, No. 121. Under, *J. Reynolds pinxt. J. Smith fecit. Maria Countess of Waldegrave & her Daughter Lady Elizth Laura. London, Printed for Robt Sayer, at No. 53 in Fleet Street. H. 13 $\frac{7}{8}$; Sub. 12 $\frac{1}{4}$; W. 9 $\frac{3}{8}$. See page 481.*

JOHN RAPHAEL SMITH was born at Derby, in 1752; he was the youngest son of Thomas Smith, the landscape painter, usually known as "Smith of Derby,"* who died in 1767. The young man appears to have come up to London about this time, and, it is said, first engaged himself as a shopman, but soon entered on the career of an artist. No. 130 of the following is dated, "1769."

He practised painting extensively, both in miniature and large size, the former chiefly in his earlier time, and drew with great spirit; a very considerable number of his prints are from his own designs and

* To distinguish him from the Smiths of Chichester. See page 989.

pictures, yet he was most successful in his renderings of the works of Gainsborough, Reynolds, and Romney, as well as of Peters, and other less well-known painters of the day.

His earlier prints were issued by Parker and others; he published himself in 1773-4, from 4 Exeter-court, Strand, as well as through Boydell and others; but on his removal, in 1775, to 10 Bateman's Buildings, Soho, he appears to have managed the publication with the assistance of Humphrey and Birchall. He removed, in 1781, to 83 Oxford-street, where he was appointed mezzotinto engraver to the Prince of Wales in 1784, and he finally settled, in 1787, at 31 King-street, Covent Garden. He died at Doncaster, where he had resided for three years before, 23rd March, 1812.

The prints issued from the first of these addresses are mostly very uncommon, those from the next two are, nearly without exception, to be ranked amongst the most admirable productions of the art; those from the last are altered in style and less worked upon, and although possessing much artistic merit, are generally not so worthy of notice or so pleasing in subjects as the earlier ones, many of which were portraits of fair ladies, about whose conduct the less said the better, but whose beauty must have been eminently attractive to the artist, and who were by no means unwilling that he should make their charms familiar to the public. He also published from plates by others, and there is a catalogue of his of 302 pieces, with measurements and prices, undated, but issued about the close of the century. Probably the success of his trading was marred by his attachment to company and to sporting of all kinds. His society was much sought for from his agreeable manners and from the able and liberal way in which he communicated his great stores of information about art.

Amongst his numerous subject pieces in mezzotinto are, "Cow-herds," after Carter; the "Weird Sisters," and three others after Fuseli; "Christmas Gambols," and others, after Morland; "Banditti," after Mortimer; and after Wright, the "Captive," "Lady in Comus," "Indian Widow," and "Margaret's Ghost."

Like most other engravers of the time, Smith worked in the dot, or stipple method, though not to a very great extent. Amongst his prints in this style are small heads of William Grant, after Barry, and Mr. Gray, Miss Hervey, or the beautiful Nyctalops (an Albino), and the "Snake in the Grass," after Reynolds. There is an etching of Miss Bell, by J. R. Smith, named in Musgrave Catalogue, p. 287.

It is probable that some earlier pieces are not recognised as his, in consequence of the engraver being unnamed, or named as J. Smith

only, for instance, "Miss Macaroni and her Gallant" persons looking into a printshop; dated, 1773.

1. William **Addington**. PETERS.

H. L., in oval frame, directed to front, facing and looking to right, hat, uniform. Under, *Painted by Wm Peters R. A. Engrav'd by J. R. Smith Wm Addington Esqr Publish'd May 1 1781 by J Birch-* *all No 473 Strand, London.* H. 15; Sub. 14; W. 11. Col Frank
Shuttleworth
"Head of H. L." &c
21 Nov 1906
(W. J.)

Probably this is not the first address.

Born at Litchborough, Northamptonshire, 1728; educated at Cambridge; J.P. for Middlesex, and for nearly thirty years magistrate at Bow-street; was knighted, and retired to Bath, where he died, 7th April, 1811. In this print he is represented as Major of the Westminster Volunteers.

2. Richard **Arkwright**. WRIGHT.

W. L., sitting, directed towards front, facing and looking towards left, plain dress, light-coloured vest, right hand on leg, left hand on table to right on which lies his spinning-jenny. Under, *Painted by Joseph Wright. R. A. 1790. Engraved by J. R. Smith Mezzotinto Engraver to H. R. H the Prince of Wales May 5. 1801. Sr Richard Arkwright.* H. 26; Sub. 24 $\frac{1}{8}$; W. 18.

Born at Preston, Lancashire, 23rd Dec., 1732; brought to perfection under great difficulties his improved machinery for cotton spinning, and thereby amassed a fortune, it is said, of half-a-million. He was knighted in 1786, and died at his place, Crumford, in Derbyshire, 3rd August, 1792.

3. Mrs. **Armstrong**.

Full H. L., in oval frame, sitting, directed to front, facing and looking towards right, hair high with cap and ribbons, throat uncovered, hands folded across. Under, *J. R. Smith delt et Sculpt. Mrs Armstrong, address.* H. 10 $\frac{1}{2}$; Sub. 9 $\frac{3}{8}$; W. 8.

I. Before inscription, scratched, *J R Smith pinx & fecit Mrs Armstrong Published 25th March 1778 by Wm Humphrey.*

II. As described.

III. Plate cut $\frac{1}{4}$ at bottom, removing address.

4. Samuel **Athawes**.

W. L., standing, directed, facing, and looking to front, hat, short jacket over coat, hands resting on large umbrella, to left a Newfound-

land dog sitting and looking to his master, behind is a table on which lie inkstand, candlestick, book, and open pamphlet on which, *To my Friend S Athawes Esqr from the Author C. J. Fox. Address to the Electors of Westminster*, cottage in distance to right. Under, *Painted & Engraved by I. R. Smith. Samuel Athawes Esqr. Pub. March 20. 1805. by J. R. Smith, 31, King Street, Covent Garden, & at R Ackermann's Repository of Arts, 101, Strand. H. 25 $\frac{7}{8}$; Sub. 24 $\frac{3}{4}$; W. 18.*

Probably son of Edward Athawes (see page 172) and of Mrs. Mary Athawes, who died at Mortlake, 23rd July, 1794, in her 92nd year. He died at Kingsbridge Cottage, near Reading, 20th May, 1822, aged 88. He was an amateur of engravings, and Woollett had given him choice impressions of his prints.

5. Robert Athorpe **Athorpe.** NEEDHAM.

T. Q. L., standing, directed towards left, facing towards and looking to front, uniform, head uncovered, right hand on hilt of sword, left hand on hip, file of troops marching, and landscape in distance to left. Under, *Painted by E Needham Engrav'd by J. R. Smith Engraver in Mezzotinto to his Royal Highness the Prince of Wales Robt. A. Athorpe Esqr. One of His Majestys Justices of the Peace for the East & West Ridings of Yorkshire, and Colonel of the Loyal Independent Sheffield Volunteers. Publish'd 12 June 1798 by Robt Ramsay Sheffield. H. 15; Sub. 13 $\frac{1}{2}$; W. 11; Sub. 10 $\frac{3}{4}$.*

Of Dinnington Hall. He died at Worksop, in his 62nd year, 23rd Jan., 1806. His sons dying without issue, the estates passed to John Carver Middleton, the son of his daughter, Mary Ann, who, upon attaining his majority, in 1824, assumed the surname and arms of Athorpe.

6. Giovanna **Bacelli.** REYNOLDS.

H. L., in oval frame, directed to right, facing and looking over right shoulder to front, hair dressed with vine leaves, right hand holding up mask, trees in background. Under, *Painted by Sr Joshua Reynolds Engrav'd by J. R. Smith Mademoiselle Bacelli Pubd Jany 20 1783. by J. R. Smith No 83 Oxford Street. H. 14 $\frac{1}{8}$; Sub. 12 $\frac{1}{2}$; W. 9 $\frac{7}{8}$; O. D. H. 11 $\frac{1}{8}$; W. 9 $\frac{7}{8}$.*

I. Before inscription, in scratched letters, *Painted by Sr Joshua Reynolds Engraved by J R Smith Publish'd Jany 20th 1783 by J R Smith No 83 Oxford Street London. Brit : Mus.*

II. As described.

III. Modern.

See page 741.

7. Joseph **Banks**. WEST.

W. L., standing, directed and looking to front, own hair, over his dress is placed an Otaheitan mantle, the border of which he is displaying with his hands, to right on floor botanical books, weapons, and to left spears and implements connected with the South Sea islands, curtain and pillar in background to right. Under, *Painted by Benjamin West. Engrav'd by J. R. Smith. Mr Banks. Publish'd 15 April 1773, by S. Hooper No 25 Ludgate Hill, and J. R. Smith No 4 Exeter Court, Exeter Change, Strand.* H. 24 $\frac{3}{8}$; Sub. 22 $\frac{5}{8}$; W. 15.

I. As described.

II. Retouched, inscription. except artists' names, erased; instead, *Sir Joseph Banks Bt President, F. A. S. Trust. Br. Mus. Ac. Imp. Petrop. R. Paris. Holm. Madrit. Neapolit. Boice et Palat. Soc. R. Gotting. Hafn. Lund. Gothob. Amer. Gedan Rotterd. Trajeet. Batav. Medice et Oecon. Paris. Patriot Mediolan. et Nat. Scrutat Berolin. Socius. et Coll. Medic R Edinb. Socius honor. London Pub. May 1 1788 by Molteno Colnaghi & Co No 132 Pall Mall.*

See page 173.

8. Charles **Bannister**. M. BROWN

H. L., in square border, directed towards left, facing towards and looking to front, own hair, plain coat with high collar and buttoned across chest, white cravat and frill. Under, *Painted by M Brown. Engrav'd by J. R. Smith Mezzotinto Engraver to his Royal Highness the Prince of Wales & his serene Highness the Duke of Orleans. To the Anacreontic Society this Plate of Charles Bannister Comedian is dedicated by their Humble Servt J R Smith London Pubd April 20, 1789 by I R Smith No 31 King Street Cohn Garden.* H. 15; Sub. 13 $\frac{1}{4}$; W. 10 $\frac{7}{8}$; I. B. H. 9 $\frac{3}{4}$; W. 8.

I. Inscription in open letters, the word, "Comedian," not in capitals.

II. As described.

See page 173.

9. **Id.**

W. L., standing, directed, facing, and looking towards left, cap, curls, female costume, fan in right hand. Under, *Mr Bannister in the Character of Miss Polly Peachum London Publish'd Octr 27, 1781, by J. R. Smith No 83 opposite the Pantheon Oxford Street.* H. 11; Sub. 10 $\frac{1}{4}$; W. 8; Sub. 7 $\frac{1}{2}$.

It is probable that only the mezzotinto head and grounding in this

plate is by Smith; this ground has been removed in some places, and a kind of aquatint, probably by Jukes, introduced, and the entire touched with lines.

In the summer of 1781, Mr. Colman produced, at the Haymarket, the "Beggar's Opera Reversed," in which all the male characters were supported by actresses, and all the female characters by actors. Miss Catley was Macheath, and Bannister Polly.

10. John **Bannister**. BROWN.

H. L., in square border, directed slightly to right, facing and looking upwards towards left, own hair, plain coat buttoned, frill, curtain in background to left. Under, *Painted by J. Brown. Engraved by J. R. Smith Mezzotinto engraver to his Royal Highness the Prince of Wales & his Serene Highness the Duke of Orleans. John Bannister, Comedian. London publish'd Octr 12th 1787 by J. R. Smith No 31 King Street Covent Garden.* H. 15; Sub. $13\frac{1}{8}$; W. $10\frac{7}{8}$; I. B. H. $9\frac{3}{4}$; W. 8.

I. Inscription in open letters, *Lon* prefixed to the word, "London," in address.

II. As described.

See page 55.

11. **Id.** with **Parsons**. DE WILDE.

W. L., standing, on left Bannister in lawyer's gown and bands, wig and hat, endeavouring to persuade Parsons, in centre, with his right hand in pocket of his shooting-coat and hat under left arm, bag and papers on floor in front, to right high-backed chair, on wall over it framed print of Justice Fielding, to left in background window, trees seen through it. Under, *Painted by S. De Wilde. Engraved by I. R. Smith Mezzotinto Engraver to his Royal Highness the Prince of Wales. Mr Bannister Junr and Mr Parsons. as Scout and Sheepface, in the Village Lawyer. London Published as the Act directs July 1 1796, by I. R. Smith King Strt Covent Garden.* H. $24\frac{1}{8}$; Sub. $23\frac{7}{8}$; W. 19.

I. Before inscription, and scratching on papers, and before window and trees in background to left, a door being in their place.

II. Inscription in open letters.

III. As described.

For Parsons, see page 59.

This farce was adapted from the French, it was said by a Dissenting minister in Dublin. It was produced by Colman, in 1795, and, owing to Bannister's excellent acting, met with great success.

Bartolozzi. See No. 30.

12. Margaret, Lady Beaumont. REYNOLDS.

H. L., in oval frame, directed towards right, facing towards and looking to front, hair high with veil at top, white kerchief round throat, black cap with lace edging. Under, *Painted by Sir Joshua Reynolds Engrav'd by J. R. Smith Lady Beaumont. London, Publish'd 27th Octor 1780 by J R Smith No 10 Bateman's Buildings Soho.* H. 15; Sub. $13\frac{1}{2}$; W. 11; O. D. H. $9\frac{3}{4}$; W. 8.

I. Before inscription, artists' names and address in scratched letters. Brit: Mus.

II. Before name of personage. Brit: Mus.

III. As described. Brit: Mus.

IV. Address after "Publish'd" erased; instead, *27th Jan'y 1781: by J Birchall, No 473, Strand near St Martin's church,*

V. Modern, subject erased $\frac{1}{8}$ wide round edge of plate.

Daughter of John Willes, Esq., of Astrop, Northamptonshire, and grand-daughter of Sir John Willes (see page 444); married, 6th May 1778, Sir George Howland Beaumont, 7th Bart., who possessed great talent for art, and was one of the earliest benefactors to our National Gallery. She died, 14th July, 1829, aged 73.

13. Francis, Duke of Bedford. HOPPNER.

W. L., standing, directed and looking towards front, robes over coat, scroll in right hand, table with books, ink and papers to right. Under, *The Duke of Bedford. Painted by J. Hoppner Esqr R. A. & Engraved by J. R. Smith Mezzotinto Engraver to his Royal Highness the Prince of Wales. Published as the Act directs Jan'y 1st 1799 by W Lane No 10 Hamilton Street Piccadilly and for him by Anty Molteno Printseller No 76 St James Street.* H. $25\frac{1}{8}$; Sub. $24\frac{1}{8}$; W. 18.

Fifth duke. See page 537.

14. Louis, Count Belgioioso. REYNOLDS.

H. L., directed to left, facing towards and looking to front, lace frill, edged coat, star suspended from neck. Under, in scratched letters, *Painted by Sr Joshua Reynolds. Engraved by J. R. Smith. Louis du St Empe Romn Comte de Barbiano & Belgioioso &c &c. Chevalier de l'Ordre de Malte, Conseiler Intime actuel d'Etat, Chambellan, General dans les Armees de Leurs Majestés & Royles Apostques & leurs Evoyé Extraordinoire & Plenipotentiaire a la*

Cour de la Grand Bretagne. Publish'd feby 3d 1779 by J. R. Smith Bateman's Buildings Soho London. H. 15; Sub. 13 $\frac{3}{8}$; W. 10 $\frac{3}{8}$.

See page 719.

15. Miss Berridge. BERRIDGE.

Full T. Q. L., standing, directed to right, facing towards and looking to front, hair high, dressed as Diana with crescent and pearls, spotted muslin robe, scarf across right shoulder held near throat by left hand, elbow leaning on bank to right, as also right arm, the hand pointing to quiver of arrows, in background trunk of tree and vase to right, landscape in distance to left. Under, *Berridge Pinxit J R Smith fecit Miss Berridge Publish'd 15 Jan'y 1773 by H Parker No 82 Cornhill C. Bowles No 69 St Pauls Church Yard & J. R. Smith No 4 Exeter Court near Exeter Change Strand.* H. 20; Sub. 18 $\frac{1}{2}$; W. 14.

I. Before name of personage.

II. As described. Brit: Mus.

Sister of the painter, John Berridge, who was pupil of, and afterwards assistant to Sir Joshua Reynolds.

16. Sir Brooke Boothby. REYNOLDS.

H. L., directed to left, facing towards and looking to front, frill, plain coat with rather high collar. Under, *Painted by Sir J. Reynolds. Engraved by I. R. Smith, Mezzotinto Engraver to his Royal Highness the Prince of Wales Sir Brooke Boothby Bart London Published March 23 1797 by I. R. Smith King Street Covent Garden.* H. 15; Sub. 13 $\frac{1}{2}$; W. 11.

I. Before inscription, and before hair was lowered and altered.

II. Inscription in open letters. Brit: Mus.

III. As described.

Succeeded his father as 6th baronet, 1789; married, 1784, Susanna, daughter and heiress of Robert Bristow, Esq., by whom he had an only daughter (see page 957). Died at Boulogne, 23rd Jan., 1824, in his 80th year.

17. Sir William Boothby. ID.

H. L., directed to front, facing and looking to right, plain coat. Under, *Painted by Sir Joshua Reynolds. Engraved by J. R. Smith. Sir William Boothby Bart Lieutt General of his Majesty's Forces &c. London Pubd July 29, 1782 by J: R: Smith No 83 opposite the Pantheon, Oxford Street.* H. 14 $\frac{7}{8}$; Sub. 13 $\frac{1}{4}$; W. 10 $\frac{3}{4}$.

I. Before inscription. Brit: Mus.

II. As described.

Succeeded his grandfather as 4th baronet ; was colonel of the 6th regiment of foot. Died at Bath, 15th March, 1787.

18. Joseph Deane Bourke. REYNOLDS.

T. Q. L., sitting, directed towards left, facing towards and looking to front, wig, episcopal robes, right hand and points of fingers of left on table to left, on which lie inkstand and papers, pillar and curtain in background. Under, *Painted by Sr Joshua Reynolds P. R. A. Engraved by J. R. Smith Mezzotinto Engraver to His Royal Highness the Prince of Wales. Joseph Deane Bourke D. D. Arch Bishop of Tuam Primate and Metropolitan of the Province of Conaught In the Kingdom of Ireland. London Pubd Novr 29th 1784 by J. R. Smith No 83 Oxford Street. H. 19½; Sub. 17½; W. 14.*

I. Inscription in open letters.

II. As described.

Second son of John Bourke, created Lord Naas and Earl of Mayo (see page 189); appointed Dean of Dromore; Bishop of Ferns and Leighlin, 1772; Archbishop of Tuam, 1782; succeeded his brother as 3rd Earl of Mayo, 1792. He died, 20th August, 1794.

19. Mrs. E. Bouverie. HOPPNER.

H. L., in square border, directed and looking to front, head leaning slightly to left, hair in curls over forehead, necklace, long glove on right arm, curtain in background to left. Under, *Painted by J. Hoppner R. A. Engraved by I. R. Smith. Honble Mrs E. Bouverie. Published June 20. 1799 by I. R. Smith, Mezzotinto Engraver to his R. H. the Prince of Wales, No 31 King Street, Covent Garden. H. 15; W. 11; I. B. H. 10¼; W. 8¼.*

Arabella, daughter of Sir Chaloner Ogle, Bart.; married, first, in 1785 (his second wife), Hon. Edward Bouverie, youngest son of the 1st Earl of Radnor, who died in 1824; second, in 1828, Robert Talbot, son of Richard Talbot and his wife, who was created Baroness Talbot of Malahide, in 1831, who died in 1843.

20. William Bowden.

H. L., directed, facing, and looking towards left, hat and feather, wide collar, sash, belt, and sword, right hand holding bow from which he has just shot an arrow, trees in background. Under, *Painted & Engraved by J. R. Smith Mezzotinto Engraver to His Royal Highness the Prince of Wales & His Serene Highness the Duke of Or-*

leans Mr Bowden in the Character of Robin Hood You know the wrongs I have suffer'd &c &c Act 2nd. London Publish'd Decr 15th 1787 by J R Smith No. 31 King Street Covent Garden. H. 15½; Sub. 13¾; W. 10¾.

I. Inscription in open letters.

II. As described. Brit: Mus.

Born in Manchester, 1742; set up as a cotton manufacturer, but being disappointed in this, and having an excellent voice, he appeared in Robin Hood, at Covent Garden, in 1787. He afterwards became a stockbroker, and died in 1823.

21. (The **Bowles** children.) PETERS.

H. L.'s., in oval frame, the elder on left, directed and facing to right, looking at scroll, inscribed, *Δοξα εν ψυχιστοις Θεω*, and held between hands; the younger towards right, looking towards her sister's face. Under, *Guls Peters R. A. et Coll. Exon Sup. Ord. Com. Pinxit J. R. Smith sculpsit. The Cherubs. London, Publish'd as the Act directs April 17th 1780 by J. R. Smith No 10 Bateman's Buildings Soho Square. H. 14¾; Sub. 13½; W. 10¾; O. D. H. 9¾; W. 8.*

Presumed to be two of the elder daughters of Oldfield Bowles, Esq., of North Aston, Oxfordshire, who married, 1770, Mary, daughter of Sir Abraham Elton, Bart., and had eight daughters, all married; the eldest, Jane, to Richard Palmer, Esq. (see under W. Ward); the second, Mary, to Sir George Armytage, Bart., and died, 1834, aged 62; the third, Anne, to the Rt. Hon. W. S. Bourne; the fourth, Emma, to the Rev. R. H. Brandling; the fifth, Elizabeth, first, to William Markham, 2nd, to A. Mure, Esq., and died, 1841; the sixth, Lucy, to W. Holbech, Esq.; the seventh, Laura, to F. Moysey, Esq.; the eighth, Frances, to E. Golding, Esq.

22. James **Bradshaw**. H. MORLAND.

H. L., in oval frame, directed, facing, and looking towards left, own hair, neckcloth, plain coat. Under, *Painted by H. Morland. Engraved by J. R. Smith. James Bradshaw London Publish'd March 27 1784. H. 15; Sub. 13; W. 11; O. D. H. 10; W. 8½.*

Companion print to No. 64.

Bromley, p. 340, calls him a merchant, and he was probably a sugar-broker, who died, 7th March, 1783.

23. (Mrs. **Brooksbank**.) HAMILTON.

Short H. L., in oval, directed to, facing and looking towards right,

hair high with veil at top, cape round shoulders. Under, *H. D. Hamilton pinxit J. R. Smith fecit. Publish'd 20th Janry 1772 by S Hooper No 25 Ludgate Hill.* H. $14\frac{7}{8}$; Sub. $13\frac{5}{8}$; W. $10\frac{3}{8}$; O. D. H. $10\frac{1}{2}$; W. $8\frac{3}{4}$.

I. Before inscription, in scratched letters, *publishd 20th Janry 1772 Hamilton pinxit Smith fecit.*

II. As described. Brit: Mus.

Miss Anne Gataker of Kensington (query if the only sister of Thomas Gataker of Mildenhall, Co. Suffolk, Esq.), was married, 19th Dec., 1771, to Stamp Brooksbank, Esq., Commissioner of Excise, who died in Chesterfield-street, Mayfair, 13th Dec. 1802.

24. Jonathan **Britain.** PARKINSON.

T. Q. L., in oval frame, directed towards front, facing and looking towards left, wig, neckcloth, plain coat, left elbow on table to right, hand holding paper, inscribed, *The Whisperer No.* Under, *T. Parkinson ad vivum del J R Smith fecit Jonathan Britain*

*What Villains Set the Portsmouth Yard on Fire?
Twas Jonathan & Co by whose desire?
For due Reward Ill own, before a Bench,
My Name is Britain, but my Heart is French.*

Publish'd by Wm Humphrey, at the Shell Warehouse, opposite Cecil Court, St Martin's Lane, Novr 20th 1771. H. 14; Sub. $12\frac{3}{4}$; W. $9\frac{7}{8}$; O. D. H. $9\frac{7}{8}$; W. $8\frac{3}{8}$.

I. Before inscription and title on papers, in scratched letters, *Parkinson ad vivum del Publis'd Dec 1st 1771.*

II. As described. In this state the print is probably antedated.

This man, when confined for forgery in Reading gaol, gave information that he was a principal party in setting fire to Portsmouth dockyard, and that several persons of the first rank were concerned with him in it. His statements were not believed by the authorities.

25. William **Bromfield.** VANDER GUCHT.

T. Q. L., siting, directed towards front, facing and looking towards right, wig, plain coat and vest, lace frill and ruffles, right arm across back of chair, left hand holding book upright on leg, fluted pillars in background. Under, *Painted by B. Vandergucht. Engraved by J. R. Smith, Willm Bromfield Esqr Surgeon to her Majesty. Published Octr 10th 1777 by J Boydell Engraver in Cheapside London.* H. 15; Sub. 14; W. 11.

I. Before inscription, in scratched letters, *Painted by B Vander-gucht Engraved by J R Smith Publish'd 10 October 1777 by J Boydell Engraver in Cheapside London.*

II. As described.

Not mentioned by Bromley, who, p. 383, names prints by Humphrey and Mathews, both dated 1774, about which there is probably some mistake.

Born in London ; distinguished himself as a surgeon, and in conjunction with the Rev. Mr. Madan, founded the Lock Hospital. He appears to have had a claim to the baronetcy of Bromfield of Southwark, created 1660, extinct 1733 ; for the notice of his death, which occurred at Conduit-street, 24th Nov., 1792, has, "by right a baronet, and, what is more consequence, by merit one of the most eminent surgeons of the present time."

26. Anne Brown. PETERS.

Short H. L., in oval frame, profile directed to right, veil over hair, falling on shoulders, small earring, lace-edged cape. Under, *Painted by W: Peters. R: A: Engrav'd by J: R: Smith Clara Vide Sheridans Duenna In the Collection of Jno Taylor Esqr: Publish'd Jany 1: 1777 by J: Walker No: 13 Parliament Street. H. 14 $\frac{7}{8}$; Sub. 12 $\frac{7}{8}$, W. 11; O. D. H. 9 $\frac{1}{4}$; W. 7 $\frac{7}{8}$.*

I. Before inscription, in scratched letters, *Engraved from a painting of Wm Peters in the collection of John Taylor Esquire by J. R. Smith publish'd 3 decem 1776. Brit: Mus.*

II. As described.

Not mentioned by Bromley.

Daughter of a reputable tradesman ; early displayed great personal charms as well as musical talent, and appeared at Covent Garden with great success. She is said not to have been at all strict in her behaviour, and she married a person named Cargill. She went to India in 1782, and accumulated considerable sums, one benefit netting 12,000 rupees. On her return, in 1784, in the "Nancy," East India packet, she was shipwrecked off Scilly, and her body was found a few days afterwards floating, with an infant in her arms.

27. Id.

Full H. L., in oval frame, directed to front, facing and looking towards left, hands holding long veil over head, hair in curls, low dress, ribbon and bodice trimmed with pearls. Under, *J. R. Smith ad vivum delt. Miss Brown in the Character of Clara, Vide Sheridan's Duenna.*

London. Pubd 21 Augt 1778, by W Humphrey. H. 15; Sub. 13½; W. 10¾; O. D. H. 9½; W. 8.

I. Before inscription, in scratched letters, *Mrs Brown in the Character of Clara* London Pub 21st Aug 1778 by W Humphrey.

II. As described. Brit: Mus.

Bromley, p. 432, mentions Mrs. Brudenell "ad vivum." Query if mistake for No. 155?

28. Napoleon **Buonaparte**. APPIANI.

W. L., standing on left, directed, facing, and looking towards right, long hair parted in centre, uniform, gloves, boots, and spurs, right hand leaning on drawn sword, left hand extended towards emblematic figure on right, whose right foot is placed on a helmet, right hand holding shield hung from palm-tree, on which left hand has inscribed, *Au 4me De La Republique Francaise Armee D Ita Montenotte Milesimo Dego Mondovi Ceva Pafsage du Po a Plaisance Pafsage de l'Adda a Lod* in distance a wooden bridge with troops passing over to the attack. Under, *Buonaparte first Consul of France, Engraved from a Picture painted at Milan, by A Appiani, in the Possession of the Rt Honble the Earl Wycombe, by J. R. Smith. Engraver in Mezzotinto to his Royal Highness the Prince of Wales & published by him Jany 25. 1800. No 31 King Street Covent Garden London.* H. 25½; Sub. 23½; W. 18.

29. William **Burgh**.

H. L., sitting, directed and looking towards front, facing slightly to right, high collar, light-coloured vest, plain coat buttoned at waist, curtain in background. Under, *Painted & Engraved by I. R. Smith & Published by him at No 33 Newman Street London; and Jno Wolstenholme York June 21st 1809. William Burgh Esqr L. C. D. Died December 26th 1808, Aged 67.* H. 15; Sub. 11¼; W. 11; Sub. 9¾.

30. A. **Carlini**, F. **Bartolozzi** and G. B. **Cipriani**. RIGAUD.

T. Q. L.'s., Carlini standing on left, directed towards right, facing towards and looking to front, edged vest, right hand holding mallet; in centre Bartolozzi, sitting, directed to front, facing and looking towards right, plain dress, left hand on portfolio of prints, right hand over holding graver; Cipriani sitting on right, directed to left, facing

and looking more towards front, plain dress, right hand holding brush, with which he has sketched a female figure on canvas, supported on easel in background, left hand holding palette and brushes. Under, *Painted by Giovanni Francesco Rigaud. Engrav'd by J. R. Smith Agostino Carlini. Fransesco Bartolozzi. Giovan Battista Cipriani. Published March 5th, 1778, by John Boydell, Engraver, in Cheap-side, London. W. 19 $\frac{1}{2}$; H. 18; Sub. 16 $\frac{1}{2}$.*

I. Before inscription in scratched letters, *Painted by F Rigaud Engraved by J. R. Smith.*

II. As described.

Carlini was a native of Geneva, and early in life came to England; practised painting, but chiefly distinguished himself as a sculptor; he was an original R.A., and, in 1783, succeeded Moser as keeper. He died, 16th August, 1790.

Bartolozzi was a native of Florence; born 21st Sept., 1728. He learned engraving from Wagner, and produced many plates in line manner. He came to England in 1764, was appointed engraver to the king, and brought into rivalry with Strange, and was an original R.A. He engraved many plates in the chalk manner, mostly after the works of his friend, Cipriani. He went to Portugal in 1802, where he was knighted, and died at Lisbon, in 1815.

Cipriani was born at Florence, in 1727, and came to England, in 1755. He was an original R.A., and was highly esteemed for his artistic elegance and grace, as well as for his simplicity and benevolence. He died at Hammersmith, 14th Dec., 1785.

31. Mrs. Carnac. REYNOLDS.

W. L., standing, directed to front, facing and looking towards right, hair dressed high with feathers, throat uncovered, light scarf across right arm which hangs beside her, left hand holding up outer skirt of dress, large trees in background, small pond to left. Under, *Painted by Sir Joshua Reynolds Engraved by J. R. Smith Mrs Carnac London Pubd June 10 1778 by J. R. Smith No 10 Bateman's Buildings Soho Square.*

I. Before any inscription. Brit: Mus.

II. Before inscription, in scratched letters, *Painted by Sir Joshua Reynolds. Engraved by J. R. Smith Published June 10th 1778 by J. R. Smith No 10 Batemans Buildings Soho Square London.*

III. As described. Brit: Mus.

IV. Address erased; instead, *London Pubd 10th June 1778. by H Humphrey No 18 New Bond Street.*

V. Modern. Edges of subject worn.

Elizabeth, only daughter of Thomas Rivett, Esq., of Derby, M.P. ; married John Carnac, Esq., brigadier-general in the East India Company's service, and celebrated in the annals of India, who died at Mangalore, in Nov., 1800, leaving his brother-in-law, who also, in 1801, assumed his name, his heir. His son, the nephew of this lady, was created a baronet, in 1836.

32. Juliana, Countess of Carrick, and Daughters. COSWAY.

W. L.'s., the Countess standing before altar, at which are two children, directed to front, facing and looking towards left, right hand holding sword, left hand pointing to statue of Diana with fawn on pedestal to right ; on left Lady Margaret advances towards the altar, bearing flower in right hand, a Cupid standing before her ; between them and rather behind stands Lady Harriet, looking to her sister, and with right hand on her shoulder, bearing vase in left hand and with wings appended, in distance to left landscape, pair of doves flying towards the personages ; on front of step on which they are standing is inscribed, *Lady Margaret Corry. Lady Harriet Butler. Juliana Countess of Carrick.* Under, *R. Cosway pinxt. J. R. Smith fecit. Wisdom directing Beauty and Virtue to Sacrifice at the Altar of Diana. Publish'd 15th April 1773, by S Hooper No 25 Ludgate Hill, and I, R, Smith No 4 Exeter Court, near Exeter Change, Strand.* W. 19 $\frac{1}{8}$; H. 14 ; Sub. 13 $\frac{1}{2}$.

Eldest daughter of Henry Boyle, Earl of Shannon ; married, 1745, to Somerset Hamilton Butler, 8th Viscount Ikerrin, who was created Earl of Carrick, in 1748, and died in 1774 ; the Countess died in 1804.

Lady Margaret married, in 1772 (his first wife), Armar Lowry Corry, who was created Earl of Belmore, in 1797. She died in Jan., 1777.

Lady Harriet married, in 1768, Edmund Butler, who succeeded, in 1779, as 11th Viscount Mountgarret. She died in 1785. Her eldest son was created Earl of Kilkenny, in 1793.

33. Mrs. Carter. KITCHINGMAN.

Short H. L., in oval frame, directed to left, facing and looking to front, hair in full curls with veil at back, loose dress, above frame two doves billing and sitting on quiver from which hang ornamental scrolls on each side of frame, another over entablature beneath, on which is engraved, *Mrs Carter.* Under, *T Kitchingman pinxt. J. R. Smith fecit. Publish'd July 3rd 1781, by J, Birchall No 473 Strand London.* H. 5 ; Sub. 4 $\frac{3}{4}$; W. 3 $\frac{3}{8}$; O. D. H. 2 $\frac{1}{4}$; W. 1 $\frac{3}{4}$.

I. Before inscription. Brit: Mus.

II. As described.

Elizabeth, daughter of Dr. Nicholas Carter, a clergyman at Deal, in Kent, was born 16th Dec., 1717. She acquired knowledge of several languages; published many poems (some are in the early portion of the *Gent's Mag.*, signed, "Eliza") and translations, amongst them that of Epictetus. She was an intimate friend of Miss Catherine Talbot, Mrs. Montague, Dr. Secker, Lord Lyttelton, and Pulteney, Earl of Bath. She died, 19th Feb., 1806, aged 88.

The miniature from which the print was taken was probably executed some years before the date of the print. Bromley, p. 433, transposes the description of this and the following.

34. Miss **Carter**.

H. L., in oval frame, directed towards left, facing towards and looking to front, high headdress with hat, hair in curls, cape over shoulders. Under, *Painted & Engrav'd by J. R. Smith. Miss Carter. Pub'd 24 June 1777, by W Humphrey, Gerrard Street Soho. & J. R. Smith, No 10 Bateman's Buildings Soho Square.* H. 10½; Sub. 9; W. 8.

I. Before inscription, in scratched letters, *Painted & Engraved by J R Smith Miss Carter Publishd 24th June 1777 by J R Smith No 10 Batemans Buildings Soho Square & Wm Humphrey Gerrard Street.*

II. As described.

III. Plate cut ½ at bottom, removing address.

35. (Miss **Carter**, as Maria.) CARTER.

W. L., sitting under tree, right elbow placed on knee, hand supporting head, left hand holding string which is fastened round neck of small poodle dog, advancing to right, trees in background to left, village in distance to right, under figure, *Maria*, at bottom to left, *George Carter pinxit*, in centre, *Published April 25th 1774 by John Boydell Engraver in Cheapside London*, to right, *J. R. Smith fecit.* H. 22; W. 17½. Under, on separate plate, *George Carter Pinxit. J. R. Smith fecit. Maria Vide Yorick's Sentimental Journey Vol 2d page 170.*

I. Before inscription and separate plate, at bottom to right scraped, *Painted by G Carter Engraved by J. R. Smith Published april 25th 1774.* Brit: Mus.

II. As described.

Daughter of the painter, George Carter. The print is a companion to that of Namport by V. Green, No. 151. See page 596. It is not mentioned by Bromley.

36. Mrs. Carwardine and child. ROMNEY.

T. Q. L., sitting, profile to left, cap, kerchief, dark dress, arms clasped round child in lap, who is looking to front, wedding ring on left hand. Under, in scratched letters, *Painted by G Romney. Engraved by J. R. Smith. Mrs. Carwardine London publish'd May 9th 1781 by J Birchall No 473 Strand.* H. 14 $\frac{3}{8}$; Sub. 13 $\frac{1}{2}$; W. 10 $\frac{3}{8}$. Brit: Mus.

Anne, wife of the Rev. Thomas Carwardine of Earls Colne, Essex, who had been originally a miniature painter; died at Colne Priory, March, 1817, aged 65.

37. (Anne Catley.) DOWNMAN.

T. Q. L., standing, directed towards right, facing towards and looking to front, vine-wreaths in hair, loose dress, cymbals hung from waist, right hand holding cup towards mouth, left hand extended, flowered curtain over, trees and sunset in distance. Under, *Painted by J: Downman. Engrav'd by J: R: Smith. A Priestess of Bacchus. Publish'd 2nd July 1779, by W Humphrey. London.* H. 20; Sub. 19; W. 13 $\frac{1}{8}$.

See page 225. Not mentioned by Bromley.

38. Lord Richard Cavendish. REYNOLDS.

T. Q. L., standing, directed to left, looking to front, right hand on rock to left, left hand on hip, Egyptian landscape in distance. Under, *Painted by Sr Joshua Reynolds Engrav'd by J. R. Smith Lord Richd Cavendish. London Publish'd May 16th 1781 by J Birchall No 473 Strand near St Martins Church.* H. 19 $\frac{3}{4}$; Sub. 18 $\frac{1}{8}$; W. 14.

I. Before inscription, in scratched letters, *Painted by Sr Josa Reynolds Engraved by J R Smith Lord Richd Cavendish London publish'd feby 16 1781 by J R Smith No 10 Batemans Buildings Soho.*

II. As described. Brit: Mus.

Second son of William, 4th Duke of Devonshire; born, 19th Jan., 1752; M.P. for Lancaster and Co. Derby; travelled in the East. Died at Naples, of dysentery, 12th Sept., 1781.

39. Miss Chambers.

Full H. L., in oval frame, sitting, directed towards right, facing to-

wards and looking to front, hair high and full with cap at top, low dress, hands folded on lap, left hand holding letter, addressed, *Miss Chambers No.—*. Under, *Painted & Engrav'd by J. R. Smith. Miss Chambers. Pubd 8 July 1777, by W Humphrey, Gerrard Street, Soho & J. R. Smith No 10 Batemans Buildings, Soho Square.* H. $10\frac{1}{2}$; Sub. $9\frac{1}{8}$; W. $7\frac{1}{8}$.

I. Before inscription, in scratched letters, *Painted & Engraved by J R Smith Miss Chambers Publish'd 8th July 1777 by J R Smith No 10 Batemans Buildings Soho Square & Willm Humphrey Gerrard Street.*

II. As described.

III. Plate cut $\frac{1}{2}$ at bottom removing address.

40. Philip, Earl of **Chesterfield**. BEECHEY.

H. L., in oval, directed towards right, facing towards and looking to front, own hair, frill, coat with high collar and buttoned across chest. Under, *Painted by Sir W Beechey R. A. Engrav'd by J. R. Smith Mezzotinto Engraver to his Royal Highness the Prince of Wales. The Earl of Chesterfield. From the Original Picture in the Possession of Francis Freeling Esqr. London Publish'd 30 June 1798.* H. $15\frac{1}{8}$; Sub. $13\frac{1}{2}$; W. 11.

I. Before any inscription, or oval round subject.

II. Before address.

III. As described.

Born 10th Nov., 1755; succeeded his cousin as 5th earl, in 1773; Master of the Mint, 1789; Postmaster-General, 1790-8; Master of the Horse, 1798-1804. He died at Bretby, Co. Derby, 29th Aug., 1815.

41. The **Clavering** children. ROMNEY.

W. L.'s., advancing to front, the boy in centre, directed and looking to front, right hand holding leash of spaniels to left, one of which fawns upon him, left arm round his sister's waist, who holds with both hands a little puppy, at which she is looking, her scarf blown to right, moorland landscape in distance. Under, *Painted by G Romney, Engraved by J, R, Smith, Katherine Mary & Thomas John Clavering. Pubd 29th Jan'y. 1779 by H Humphrey No 18 New Bond Street.* H. 20; Sub. $18\frac{1}{4}$; W. 14.

I. Before inscription, scratched, *Painted by G Romney Engravd by J R Smith Publish'd Jan'y 29th 1779 by J. R. Smith No 10 Batemans Buildings Soho London.*

II. As described.

Children of George Clavering of Greencroft, Esq.; the girl died, unmarried, 29th April, 1795; the boy, who was born 6th April, 1771, succeeded, in 1794, his uncle, Sir Thomas, LL.D. of Axwell Park, Co. Durham, as 8th baronet; raised a troop of yeomanry in 1798; High Sheriff of Northumberland, 1817-18. He died at Clifton, 18th Nov., 1853.

Bromley, p. 341, calls these, in error, children of General C. Lieut.-General Sir John Clavering, who died at Calcutta, in 1778, when Commander of the Forces in Bengal, was their uncle.

42. Mademoiselle Clermont.

H. L., in oval frame, profile to left, hair high with ribbon round it, earring, necklace, kerchief, long lace cuffs. Under, *Painted & Engrav'd by J. R. Smith. Mademoiselle Clermont. Pubd 24th June 1777 by W Humphrey No 70 St Martins Lane. H. 10½; Sub. 9½; W. 7¾.*

I. Before inscription, in scratched letters, *Painted & Engraved by J R Smith Mademoiselle Clermont Published 8th July 1777 by J R Smith No 10 Batemans Buildings Soho Square & Willm Humphrey Gerrard Street.*

II. As described.. Probably antedated.

III. Plate cut ½ at bottom, removing address.

Bromley, p. 444, note, states that he has seen a print inscribed in MS., probably by Mr. Gulston, "Miss Reynolds. Altered, after two or three impressions were taken off, to Miss Clermont, Smith not thinking it pretty."

43. Lady Catherine Pelham Clinton. REYNOLDS.

W. L., a young girl advancing to front, facing and looking to right, lace cap with bunch of flowers, left hand holding up corn in skirt of dress, right hand throwing it to fowls and turkey on left, landscape, with trees and pond in background, trunk of tree to right. Under, *Painted by Sr Joshua Reynolds. Engrav'd by J. R. Smith. Lady Catherine Pelham Clinton. London, Publish'd Feby 1st 1782, by J. R. Smith, No 83, opposite the Pantheon, Oxford Street. H. 19¾; Sub. 18; W. 14.*

I. Before inscription, in scratched letters, *Painted by Sr Joshua Reynolds Engraved by J. R. Smith Lady Catharine Pelham Clinton London publish'd feby 1st 1782 by J. R. Smith No 83 opposite the Pantheon Oxford Street. Brit : Mus.*

II. As described.

Born 6th April, 1776; only daughter of Henry Pelham Clinton, styled Earl of Lincoln, and grand-daughter of Henry, Duke of Newcastle; married, 2nd Oct., 1800, William, styled Lord Folkstone (who succeeded his father as 3rd Earl of Radnor, in 1828). She died at Paddington, in her confinement of a second daughter, 17th May, 1801.

44. Miss Coghlan. GAINSBOROUGH.

H. L., in oval, profile to left, hair high, cap at top, small earring, ribbon round throat, dark mantle with hood thrown back, flowers at bosom. Under, *Gainsborough Pinxt. Smith Fecit Mifs Coghlan Publish'd 20 April 1772 by H Parker No 82 Cornhill.* H. 15¼; Sub. 14½; W. 11¼; O. D. H. 11; W. 9⅝.

I. Before inscription, in scratched letters, *Publish'd 20 Feb 1770 Gainsborough pinxit Smith fecit Mifs Coghlan.*

II. At bottom, to right, a subsequent publication *1st Novr.*

III. As described.

Bromley, p. 234, states that the personage belonged to Bath, where Gainsborough executed so many charming works.

45. Lady Elizabeth Compton. PETERS.

H. L., sitting, directed towards right, facing and looking to front, head inclined to left, hair high with pearls at top, lace cape with bow of ribbon in front, full sleeves, trees in background. Under, *Painted by Wm Peters R.A. Engraved by J. R. Smith The Rt Honble Lady Elizabeth Compton. London, Publish'd by J. R. Smith No 10 Batemans Buildings Soho Square, & at No 171 Strand.* H. 15; Sub. 13½; W. 11.

I. Before inscription, in scratched letters, *Painted by W Peters R.A. The Rt Honble Lady Elizabeth Compton Engrav'd & Publish'd by J R Smith No 10 Batemans Buildings Soho Square Feby 24th 1780 & at No 171 Strand.*

II. As described, date as on preceding, added in contemporary MS. on the impressions met with.

III. "London" erased, *Feby 24th 1780* added.

IV. Address erased; instead, *Pubd 24th Feby 1780, by H Humphrey No 18 New Bond Street.*

See page 545.

46. C. C. Crespigny.

W.L., sitting, directed towards right, looking to front, right elbow

on table to left on which is hat, left hand on stick. Under, *Painted & Engraved by J. R. Smith & Publish'd by him July 1 1804 at No 31 King Street Covent Garden London & at R Ackermann's No 101 Strand. Claude Champion Crespigny Esqr. H. 25 $\frac{1}{8}$; Sub. 24 $\frac{1}{8}$; W. 18.*

Born, 19th Dec., 1734; D.C.L., and for nearly half a century Receiver-General of Droits of Admiralty. He was created a baronet, 31st Oct., 1805, and died in Lincoln's Inn Fields, Jan. 29th, 1818.

Bromley, p. 434, mentions mez. of Frances Ann Crewe, after Reynolds, by J. R. Smith; but the entry seems entirely an error.

47. (Master John **Crewe**.) REYNOLDS.

W. L., a boy as Henry VIII., directed and looking to front, standing, legs apart, flat hat, collar and jewel, robe, hands in belt, dagger, Garter, to left a spaniel nosing the right leg of the boy, to right another spaniel nipping himself, coat on chair in background to left, trees through window to right. Under, *Joshua Reynolds Eques Pinxit. J. Raphael Smith fecit. Published Janry 23d 1776 by John Boydell Engraver in Cheapside London. H. 19 $\frac{1}{8}$; Sub. 18; W. 13 $\frac{7}{8}$.*

I. Before inscription, in scratched letters, artists' names, and *publish'd 10th Decemr 1775.*

II. Slightly reworked, artist's names erased, in darker printing, *Josa Reynolds Eques Pinxit I R Smith Fecit. Published Janry 23 1776 by John Boydell Engraver in Cheapside.*

III. As described.

IV. Modern.

Entered the army; was Major in 85th Foot, 1779, Major-General, 1808, and General 1830; he succeeded his father as 2nd Lord Crewe, in 1829, and died at his chateau, near Liege, 4th Dec., 1835.

48. Mrs. **Crouch**.

T. Q. L., standing, directed to front, facing and looking towards left, hair full, with turban and large feather, sash round waist, right hand holding up rose, left hand outstretched. H. 8 $\frac{3}{4}$; Sub. 7 $\frac{7}{8}$; W. 6 $\frac{1}{4}$.

Bromley, p. 434, mentions this as in the character of Rosetta, by J. R. Smith; but no lettered impression has been met with.

Anne Phillips was the daughter of a solicitor; became a pupil of Mr. Linley; appeared in 1781, when in her eighteenth year, at Drury Lane, as Mandane in Artaxerxes, and met with most unbounded admira-

tion and success. She afterwards married Mr. Crouch, a midshipman, but the union was unhappy. She died, of decline, at Brighton, 2nd Oct., 1805, in her 45th year.

49. Miss Cumberland. ROMNEY.

H. L., directed to right, facing towards and looking to front, wide hat trimmed with ribbons passing at back of head and tied under chin, light-coloured shawl and cape with frilled edging, hands placed in dark muff. Under, *Painted by G. Romney. Engraved by J. R. Smith Mifs Cumberland. Publish'd as the Act directs December 30th; 1779, by J. R. Smith No 10 Bateman's Buildings, Soho Square, London.* H. 15; Sub. 13 $\frac{1}{8}$; W. 10 $\frac{3}{8}$.

I. Before inscription, in scratched letters, *Painted by G. Romney Engraved by J R Smith Mifs Cumberland.*

II. As described.

III. Address erased; instead, *Pubd 30th Decr 1779 by H Humphrey No 48 New Bond Street.*

Elizabeth, eldest daughter of Richard Cumberland, Esq. (see page 547); married, 1782, Lord Edward Charles Cavendish-Bentick, who was youngest son of the 2nd Duke of Portland, and died in 1819. She died at Ramsgate, 30th Sept., 1837, aged 77.

50. John Philpot Curran. LAWRENCE.

H. L., in square border, directed and facing towards front, looking upwards towards left, own hair, white neckcloth, coat buttoned across chest. Under, between lines of border, *Painted by T. Lawrence Esqr R. A. Principal Painter to His Majesty Engraved by John Raphael Smith Engraver to H. R. H. the Prince of Wales John Philpot Curran, Esqr. London: Pub July 27, 1801, by I. R. Smith, 31, King Street Covent Garden.* H. 18; Sub. 14 $\frac{1}{8}$; W 14; Sub. 12.

I. Before border or any inscription.

II. As described.

Born at Newmarket, Co. Cork, 24th July, 1750; educated at Trinity College, Dublin; went to the bar, and became a most eloquent and distinguished advocate; M.P. for Kilbeggan, in 1783; appointed Master of the Rolls in Ireland in 1806; after his resignation, in 1814, resided chiefly in London, where he died, on 17th Oct., 1817.

51. Mrs. Damer. REYNOLDS.

T. Q. L., standing, directed and facing very slightly to left, looking to front, hair high with long lock falling across each shoulder,

locket hung with ribbon round neck, sash round waist, loose robe, hands joined before her, trees in background to right, landscape with lake in distance to left. Under, *Painted by Sir Joshua Reynolds, Engrav'd by J. R. Smith. The Honble Mrs Demar. Publish'd March 1st 1774 by J. R. Smith No 4 Exeter Court Strand.* H. 15; Sub. 13½; W. 10¾.

I. Before inscription, in scratched letters, *Painted by Sr Joshua Reynolds Engraved by John Raphael Smith publish'd 20th February 1774.* Brit: Mus.

II. As described.

III. "Demar" corrected to *Damer*.

IV. Address after "by" erased; instead, *Wm Humphrey Gerard Street Soho.*

Anne Seymour Conway, born, 1748, was the only child of General Conway (see page 239); married, 14th June, 1767, the Hon. John Damer, eldest son of the 1st Lord Milton, but he proved an eccentric and profligate husband, and shot himself at the Bedford Arms, in Covent Garden, 15th Aug., 1776. She devoted herself to literature and art, and attained considerable proficiency as a sculptor. After the death of Horace Walpole, Earl of Orford, she resided for some years at Strawberry Hill, which he had bequeathed to her. She died in Upper Brook-street, 28th May, 1828. She had great taste in getting up private theatricals, and was the Thalia of the scene at those of the Duke of Richmond, where she acted *Violante*, in "The Wonder," to Lord Henry Fitzgerald's *Don Felix* (see page 957).

52. Sir Nathaniel Dance.

W. L., standing, directed towards left, facing towards and looking to front, naval uniform, right hand on map on table to left, on which lie telescope, books, and papers, chair with portfolio leaning against it in front, curtain in background to right, picture of sea-fight on wall to left. Under, in centre arms, motto, *JUDICIUM PARIUM AUT LEX TERRÆ* *This Portrait of Commodore Sir Nathaniel Dance, who on the 15 of Feb 1804, defeated the French Squadron, in the Chinese Sea, Commanded by Admiral Linois, is dedicated by permission To the Rt Honble Earl Camden, Secretary of State, Knight of the Most Noble Order of the Garter, & one of the Lords of His Majestys most Honble Privy Council By His Most humble & Most Obedt Servt R. Ackermann, Painted & Engrav'd by J. R. Smith Engraver to H R H the Prince of Wales London Pub Jan 1, 1805, by R. Ackermann Repository of Arts, 101, Strand.* H. 25¾; Sub. 24¾; W. 18; Sub. 17¾.

I. Before any inscription or arms.

II. Before inscription or arms, in scratched letters, *Painted & Engraved by I. R. Smith Sir Nathaniel Dance Pub Jan 1 1805 by R Ackermann 101 Strand London.*

III. Inscription in open letters.

IV. As described.

Commodore in the East India Company's service. He died at Enfield, 25th March, 1827, aged 79.

53. (George **Daniel**.)

H. L., nearly profile to right, white neckcloth, plain coat. Under, *Published August 1813.* H. ; Sub. 10; W. ; Sub. 8½.

Bookseller of Hull, and formerly one of the proprietors of the Hull Advertiser. He died at Welbourne, 15th March, 1807.

The print appears not to have been published until after the engraver's death, and the picture was probably painted by him.

54. Erasmus **Darwin**. WRIGHT.

H. L., in square border, directed and looking towards left, pen in right hand. Under, *Printed by J. Wright Esqr Engraved by I R Smith Mezzotinto Engraver to His Royal Highness the Prince of Wales Erasmus Darwin M.D & F.R.S. London Published May 7th 1797 by J. R. Smith King Street Covent Garden.* H. 14½; Sub. 13½; W. 11½. Brit: Mus.

Born in Nottinghamshire, 1731; educated at Cambridge; was a successful physician; author of the Botanic Garden, and other works. He died at Derby, 10th April, 1802. His works contain the germs of many curious studies of nature, since more fully investigated, but not yet proved to be absolute truths.

55. William, Duke of **Devonshire**. REYNOLDS.

H. L., directed and facing towards right, looking to front, own hair, plain coat buttoned, with collar turned up round neck, trees in distance to right. Under, *Painted by Sr Joshua Reynolds. Engraved by J. R. Smith. His Grace the Duke of Devonshire Published March 10th 1776 by John Boydell Engraver in Cheapside London.* H. 14½; Sub. 13½; W. 11.

I. Before inscription, in scratched letters, *Painted by Sir Joshua Reynolds Engrav'd by J R Smith His Grace the Duke of Devonshire Publish'd March 10th 1776 by J Boydell Engraver in Cheapside London.*

II. As described. Brit: Mus.

Born, 14th Dec., 1748; succeeded his father as 5th duke, 1764, Died, 29th July, 1811. His first wife was the celebrated Duchess (see page 14), and his second the daughter of the 4th Earl of Bristol, and widow of John Thomas Foster, Esq.

56. John Dollond. B. WILSON.

H. L., sitting, directed towards front, facing and looking towards right, wig, plain coat, left hand holding reflectors, and resting on table before him, on which lies a book with slip lettered *Opticks* between leaves and box on top. Under, *B. Wilson Pinxt. J. R. Smith sculpt. John Dollond, F.R.S. Who in the year 1758, invented the Achromatic Telescope, by discovering the difference in the dispersion of the Colours of Light, when the mean rays are equally refracted by different mediums: An important addition to the Science of Opticks, which had been despaired of by the greatest Philosophers in Europe. He died 30th November 1761, in the 55th Year of his Age.* H. 15; Sub. 13½; W. 11.

Son of a French refugee, and brought up as a weaver, but was devoted to study, and on his eldest son, Peter, becoming an optician, he joined him, in 1752, and soon made important improvements. He was presented with the Copley medal, in 1758, and died of apoplexy on above date.

57. Adam, Lord Duncan. DANLOUX.

W. L., on deck of vessel, reclining against gun-carriage, looking towards right, naval uniform, right arm extended, towards left an officer speaking through trumpet, behind him marines firing. Under, in centre arms, motto, *Secundis, Dubiisque Rectus* Painted by H. P. Danloux Engraved by J. R. Smith This Plate of the Right Honble Admiral Lord Viscount Duncan when Victorious off Camperdown, Is by permission most humbly Dedicated to the Honble Miss Jane Duncan by her most obedient Servant H. P. Danloux. London Published by H. P. Danloux No 11 Charles Street Middlesex Hospital May 1st 1800. H. ; Sub. ; W. 17¾.

See page 247.

58. Henry Dundas. REYNOLDS.

H. L., in oval frame, directed towards front, facing and looking towards left, wig, lace falls to cravat, black flowered gown. Under, *Painted by Sir Joshua Reynolds Engraved by J. R. Smith. The*

Right Honourable Henry Dundas of Melville, his Majesty's Advocate for Scotland and one of his most Honorable Privy Council, Dean of the Faculty of Advocates, Keeper of the Signet, & Member of Parliament for the County of Edinburgh, July 1st 1783. H. 14 $\frac{3}{8}$; Sub. 12 $\frac{3}{8}$; W. 10 $\frac{7}{8}$; O. D. H. 10 $\frac{5}{8}$; W. 8 $\frac{7}{8}$.

Born, 28th April, 1739; youngest son of Robert, Lord Arniston; appointed as above, 1775; Secretary of State, President of the Board of Control, Treasurer of the Navy during Pitt's administration; created Viscount Melville, 1802; in 1805, was impeached, but acquitted, after a solemn trial. He died 29th May, 1811.

59. John, Lord **Eldon**. LAWRENCE.

H. L., in square border, directed slightly to left, facing to front, looking upwards towards right, own hair, white cravat, plain coat. Under, between lines of border, *Painted by T. Lawrence Esqr R. A Principal Painter to his Majesty. Engraved by John Raphael Smith Engraver to H R H the Prince of Wales The Rt Honble John Lord Eldon Lord high Chancellor of England & one of his Majesty's most Honorable Privy Council, at bottom, London, Published Sepr 1, 1804, by John P Thompson, Great Newport Street.* H. 18; Sub. 15; W. 14; Sub. 11 $\frac{7}{8}$.

See page 155.

There is a print, apparently an altered or after state, inscribed, "Painted by Saml F. B. Morse Engraved by I. R. Smith. Thos. Addis Emmet. Born in the city of Cork April 24th 1764 Died in New York Novr 14th 1827." H. 14; Sub. 11 $\frac{1}{2}$; W. 9 $\frac{3}{4}$.

60. Signora **Felice**. FORBES.

H. L., in oval frame, directed to right, facing towards and looking to front, turban secured by ribbon under chin, long hair at back, cloak, left hand raised. Under, *A. Forbes Pinxit in Romæ J. R. Smith fecit in Londini. Signiora Maria Giovanna Felice Humbly Dedicated to the Pope as an Admirer of the above Lady by his devoted Servt I. R. Smith. Publish'd According to Act 10th Sepr 1772 by W. Darling Newport Street.* H. 14; Sub. 13; W. 9 $\frac{7}{8}$; O. D. H. 8 $\frac{3}{4}$; W. 8.

I. As described. On the only impression met with the extraordinary dedication was carefully scored over with black ink, but a strong side-light, through a powerful magnifying glass, enabled it to be deciphered.

II. Dedication erased, name and address of publisher altered to *H Bryer London*. Brit: Mus.

This dark-eyed beauty seems, from her appearance and the inscription, to have been an Italian.

61. Sir John **Fielding**. HONE.

H. L., directed to front, face turned upwards towards left, own hair, loose gown, hands resting on upright book on table before him, lettered, *The Law*, and crushing a serpent beneath it. Under, *Painted by N. Hone R. A. Engraved by J R Smith Sir John Fielding, Knt. Publish'd Novemr 23, 1773 by J R Smith No 4 Exeter Court Strand*. H. 15 $\frac{3}{8}$; Sub. 13 $\frac{3}{8}$; W. 11 $\frac{1}{8}$.

I. Before inscription, in scratched letters, *N Hone pinxit J R Smith fecit*. *Publish'd 23 November 1773*.

II. As described.

III. Address erased; instead, *Published by Carey & Watson 35 Mary le bonne Street, Piccadilly, London*.

See page 178.

62. Lady Gertrude **Fitzpatrick**. REYNOLDS.

W. L., a young girl crouching, looking to front, holding large bunch of grapes in her lap, trees in background. Under, *Painted by Sir Joshua Reynolds Engraved by J R Smith Lady Gertrude FitzPatrick London Publish'd June 10 1780 by J. R. Smith No 10 Bateman's Building Soho Square*. H. 14 $\frac{1}{2}$; Sub. 13 $\frac{1}{2}$; W. 11.

I. Before inscription, artists' names in scratched letters. Brit: Mus.

II. As described.

III. Address altered to *London Publish'd April 10th 1784 by J Birchall No 473 Strand near St Martins Lane*.

See page 163.

63. Mrs. **Fitzwilliam**.

Full H. L., in oval frame, sitting, directed towards left, facing towards and looking to front, high hat and feathers, hands on lap. Under, *Painted & Engrav'd by J. R. Smith. Mrs Fitz-William Pubd June 24, 1777, by W, Humphrey, Gerrard Street Soho, & J R Smith, No 10, Batemans Buildings Soho Square*. H. 10 $\frac{1}{2}$; Sub. 9 $\frac{1}{4}$; W. 8.

I. Before inscription, and before a watch or locket lying on dress

under her left arm was erased, in scratched letters, *Painted & Engraved by J R Smith Mrs Fitz William Publishd 24 June 1777 by J R Smith No 10 Batemans Buildings Soho Square & Willm Humphrey Gerrard Street.*

On the back of his print, Mr. Gulston wrote, "her price was Ten Guineas," some subsequent possessor partially erased "her" to make it look as if this note applied to the print.

II. As described.

III. Plate cut $\frac{1}{2}$ at bottom, removing address. Brit: Mus.

64. Ingham **Foster**. H. MORLAND.

H. L., in oval frame, nearly profile to right, short wig, plain coat. Under, *Painted by H. Morland Engraved by J. R. Smith Ingham Foster London Publishd March 27th 1784.* H. 15; Sub. 13; W. 11; O. D. H. 10. W. 8 $\frac{3}{8}$.

Companion print to No. 22.

Bromley, p. 343, calls him merchant and virtuoso, and states that he died in 1783.

Engravings have been made from pictures in his collection.

65. Catherine **Frederick**.

Full H. L., in oval frame, sitting, directed towards right, facing towards and looking to front, hair high with full cap, small earring, cape, hands gloved and folded across waist, right elbow leaning on arm of chair. Under, *Painted & Engrav'd by J. R. Smith Mrs Frederick Pubd June 24, 1777 by W Humphrey, Gerrard Street Soho, & J. R. Smith No 10 Batemans Buildings Soho Square.* H. 10 $\frac{1}{2}$; Sub. 9 $\frac{1}{4}$; W. 8.

I. Before inscription, in scratched letters, *Painted & Engraved by J R Smith Mifs Frederick Publish'd June 24 1777 by J R Smith No 10 Batemans Buildings Soho Square & Wm Humphrey Gerrard Street.*

II. As described.

III. Plate cut $\frac{1}{2}$ at bottom, removing address.

Charming Kitty Frederick, gay, graceful, beautiful, vivacious, and extravagant.

The nearly similar print, page 803, is stated to have been from Hamilton's painting.

66. John **Gawler**. REYNOLDS.

Full H. L., in square frame, sitting, directed, facing, and looking

to front, plain coat buttoned, right elbow on paper on table to left, pen in hand. Under, in centre arms, *Painted by Sir Joshua Reynolds. Engrav'd by J. R. Smith John Gawler Ætat. L. Anno MDCCLXXVII.* H. $15\frac{1}{8}$; Sub. $13\frac{3}{4}$; W. 11. I. B. H. $11\frac{3}{8}$; W. $8\frac{1}{2}$.

I. Before arms, with artists' names only. Brit: Mus.

II. As described.

III. Modern.

Solicitor in London, afterwards of Burridge House, Co. Southampton. He married, in 1760, Caroline, second daughter of John, 3rd Lord Bellenden, and died at Bath, 23rd Dec., 1803.

67. John Bellenden and Henry **Gawler**. REYNOLDS.

Full H. L.'s., standing, the younger towards left, facing and looking towards his brother, his left hand on his shoulder; the elder on right, directed towards left, looking to front, right hand on head of large dog before him, holding portfolio under left arm, at bottom scraped, to left, *Master Henry Gawler*, to right, *Master Jno Gawler*. Under, *Painted by Sir Joshua Reynolds. Engrav'd by J. R. Smith Schoolboys Pubd 5th Augt 1778 by H Humphrey, No 18 New Bond Street.* H. 15; Sub. $13\frac{1}{2}$; W. $10\frac{3}{4}$.

I. Before inscription.

II. As described.

III. Modern, reworked.

Sons of the foregoing. The elder, John Bellenden, became captain in 2nd Life Guards, 1790, and, in 1804, altered his name from "Gawler" to "Ker Bellenden," with the consent, and at the instance of his noble relation, William, 7th Lord Bellenden and 4th Duke of Roxburghe, who left him his estates; but the bequest was set aside by the decision in the Roxburghe peerage case. The younger son, Henry, became a barrister; he was married, 17th Feb., 1794, to Lydia Frances, youngest daughter and co-heiress of Robert Neale, Esq., of Shawhouse, Wilts.

68. (**Gower** Family.) ROMNEY.

W. L.'s., the countess standing on right, directed towards front, holding with left hand a tambourine over shoulder and playing upon it with right hand, facing and looking towards her four children who are dancing in a ring, holding each other's hands; the eldest girl on left, looking towards right, band of flowers round her hair; the second girl next her mother, looking to front, in dark dress, riband round hair; the third girl in front, directed to back, looking in profile to right, band

round hair ; the boy at back, looking to front, building in background towards right, trees towards left. Under, artists' names and publication, with date, *20th August 1781*. W. 22 $\frac{7}{8}$; H. 21 ; Sub. 19 $\frac{7}{8}$.

Not mentioned by Bromley.

I. Inscription in scratched letters.

II. Inscription in engraved letters.

Susan, second daughter of Alexander Stewart, 6th Earl of Galloway ; married, 23rd May, 1768, Granville, 2nd Earl Gower, who was created Marquess of Stafford, in 1786. She died at her house in Stanhope-street, Mayfair, 15th August, 1805, aged 60. Her children were :—

Georgiana Augusta, born, 13th April, 1769 ; married, 1st Nov., 1797, the Hon. William Eliot, who succeeded his brother, in 1823, as 2nd Earl St. Germans. She died at Madeira, 24th March, 1806.

Charlotte Sophia, born, 11th Jan., 1771 ; married, 16th May, 1791, Henry Charles Somerset, who succeeded his father, in 1803, as 6th Duke of Beaufort. She died at Westbrook Hall, 12th Aug., 1854.

Susanna, born, 1772 ; married, 30th July, 1795, Dudley Ryder, who succeeded his father as 2nd Lord Harrowby, in 1803, and was created Earl of Harrowby in 1809. She died, 26th May, 1838.

Granville, born, 12th Oct., 1773 ; ambassador to Russia in 1804, afterwards to France, created Viscount Granville, 1815, and Earl Granville, 1833. He died in Bruton-street, 8th Jan., 1846.

69. John Gregory.

W. L., sitting, directed to front, looking slightly to left, plain dress, right elbow on table to left, on which lie writing materials, left hand on knee. Under, *From the Original Picture by I R Smith John Gregory Esqr Treasurer of the Whig Club, Instituted 1784. Published as the Act directs by W Austin at Brighton & London. To be had of Mr Jenkins Frame Maker 68 Strand*. H. 25 $\frac{5}{8}$; Sub. 24 $\frac{5}{8}$; W. 17 $\frac{7}{8}$.

I. Before inscription.

II. As described. Brit : Mus.

Of Cheyne-walk, Chelsea, commissioner of Taxes, trustee of turn-pikes, and J.P. for Middlesex. He was of large frame and plethoric habit, and was found sitting, dead, in the little one-horse carriage which he had been driving near Kensington, 4th Dec., 1813, when in his 68th year.

70. (Sir Nigel Bowyer Gresley.)

H. L., standing, directed slightly to left, facing towards and look-

ing to front, uniform, sword in scabbard held up by left hand, hill with encampment in distance to right. H. 15; Sub. 14; W. 10 $\frac{7}{8}$.

Of Drakelow, Derbyshire, and Knipersley, Staffordshire; succeeded his father as 7th baronet in 1787, and died at Bath, 26th March, 1808, aged 57. He was then Recorder of Lichfield.

Lady Hamilton. See Hart.

71. Sir Harbord Harbord. GAINSBOROUGH.

W. L., standing, directed towards front, facing and looking downwards towards left, powdered hair, dress suit, shoes and buckles, right hand holding end of long walking-cane next hip, left elbow on pedestal to right on which is a large vase, hat in hand, landscape in background. Under, *Painted by Thos Gainsborough Esqr R.A. Engraved by John Raphael Smith Sir Harbord Harbord Bart Many years one of the Representatives for the City of Norwich. Engraved at the request of many of his Constituents from a Portrait placed by them in their Public Hall, in gratefull Testimony of his uninfluenced Conduct in Parliament and assiduous Attention to the Public & Commercial Interests of that City. London Publish'd Feby 1 1783 by I R Smith No 83 Oxford Street.* H. 25 $\frac{5}{8}$; Sub. 24 $\frac{1}{4}$; W. 15 $\frac{5}{8}$.

I. Inscription as above, in open and scratched letters.

II. Inscription engraved. Date, 1785, according to Bromley.

Born, 1734; married, 1760, Mary, eldest daughter of Sir Ralph Assheton, Bart.; succeeded his father as 2nd baronet, 1770; in 1786, created Baron Suffield. He died at Gunton House, Co. Norfolk, 4th Feb., 1810.

72. John Harmar.

H. L., in square frame, directed, facing, and looking towards left, wig, bands, plain coat. Under, *Painted & Engrav'd by J. R. Smith Mezzotinto Engraver to his Royal Highness the Prince of Wales & Publish'd by him Septr 10th 1798 No 31 King Street Covent Garden London. The Revd John Harmar Sheffield, Patentee of the Machines for raising and shearing Cloth.* H. 15; W. 11; I. B. H. 10 $\frac{1}{8}$; W. 8 $\frac{1}{2}$.

I. Before inscription.

II. As described; some of the impressions were printed in colours.

A dissenting minister. He died very suddenly in a shop in Sheffield, 26th March, 1798.

73. (Sir Henry Harpur.)

Full H. L., in oval frame, sitting, directed, facing, and looking in profile to left, wig tied at back, frill, left elbow on arm of chair, hand

in breast of coat. Under, in scratched letters, *Engraved by J R Smith*. H. 10; Sub. 9; W. $7\frac{1}{8}$. O. D. H. $7\frac{1}{2}$; W. $5\frac{1}{8}$.

Of Caulk Abbey, Co. Derby; succeeded his father as 6th baronet in 1746. Died, 1789. His son took the name and arms of Crewe in 1808.

74. John **Harrison**. WRIGHT.

H. L., in oval frame, directed to left, facing towards and looking to front, white cravat, plain dark coat and vest. Under, *J. Wright Pinxt J. R. Smith Sculpt. John Harrison, Non invenies alterum Lepidiorem ad omnes res, nec qui amicus amico sit magis. Plaut:* H. 15; Sub. $13\frac{1}{2}$; W. $10\frac{1}{8}$; O. D. H. $9\frac{1}{4}$; W. $7\frac{1}{4}$.

I. Before inscription, same in scratched letters, Christian name, *John*.

II. As described.

Born near Pontefract, in 1693; early displayed great aptitude for scientific clock-making, and ultimately obtained the reward offered by Government for a certain means of discovering the longitude, amounting in all to £24,000. He died in Redlion-square, Holborn, 24th March, 1776. He possessed a delicate musical ear, and invented a curious monochord.

75. (Emma **Hart**.) REYNOLDS.

H. L., in square border, standing, directed to right, facing towards and looking with arch expression to front, hair loose with vine-leaves entwined right hand raised, forefinger touching left cheek, tree in distance to left. Under border, *Painted by Sir Joshua Reynolds. Engrav'd by J. R Smith, Mezzotinto Engraver to His Royal Highness the Prince of Wales. A Bachante Publish'd Sept 6, 1784, by J. R. Smith No 83 Oxford Street*. H. 15; W. 11; I. B. H. $9\frac{3}{8}$; W. $7\frac{1}{8}$.

I. Inscription in open letters.

II. As described.

III. Well retouched, "83 Oxford Street" erased; instead, *31 King Street Covent Garden*.

Born, about 1761, in humble life; was for a time a nursemaid at Hawardine, near Chester; came to London in 1777; was exhibited by Dr. Graham, a noted quack, as the goddess Hygeia; her beauty and the exquisite grace of her figure and attitudes caused her to become a favourite sitter to artists, Romney being especially devoted to her. In 1791, she was married to Sir William Hamilton, and on her

arrival at Naples obtained great influence with the court there, and was the object of Lord Nelson's passionate attachment. She died in comparative neglect, near Calais, 16th Jan., 1815.

76. Id. ROMNEY.

H. L., in square frame, directed to left, facing towards and looking smiling to front, hair loose with bands twisted round, throat uncovered, holding in her arms a small spaniel dog, sunlit landscape in distance to left. Under, *Painted by G. Romney Engrav'd by J. R. Smith Mezzintinto Engraver to his Royal Highness, the Prince of Wales Nature*

*Flush'd by the spirit of the genial year
Her lips blush deeper sweets, the breath of Youth,
The shining moisture swells into her eyes
In brighter glow, her wishing bosom heaves
With palpitations wild.*

London Publish'd May 29, 1784 by I. R. Smith No 83 Oxford Street.
H. 15; W. 11; I. B. H. 10; W. 8.

These two charming prints by the same engraver, of the same fascinating fair one, give a good opportunity of comparing the powers of Reynolds and Romney.

77. Thomas Hawkesley.

H. L., sitting, directed towards left, facing towards and looking to front, light vest, plain coat, left arm over back of chair. Under, in centre arms, motto on scroll, AMICIS URGENTIBUS FRATRIS MUNUSCULUM, *Thomas Hawkesley. Obt Oct 3. A.D. 1802. Æt. 44. Painted & Engraved by J. R. Smith.* H. 14; Sub. 10; W. 10; Sub. 8½.

Druggist and chemist of Nottingham.

78. Edward Heardson. BARRY.

Full H. L., directed to front, facing and looking towards left, cap, badge of gridiron attached to breast, right hand holding knife on meat to right, which is also touched by left hand. Under, *Painted by I. Barry (Miniature Painter) Engraved by I. R. Smith Mezzotinto Engraver to his R H the Prince of Wales. To the Gentlemen of the Ad Libitum Society, this Print of Ed Heardson their Cook is (with permission) dedicated by their obdt Humble Servt J. Barry. Pub. as the Act directs by I. Barry.* H. 15; Sub. 13¼; W. 10¾.

I. Inscription in open letters.

II. As described.

79. James Heath. ABBOTT.

Full H. L., in square frame, sitting, directed slightly to left, facing and looking upwards to bust on right, hair full, white cravat, coat with high collar fastened by one button across chest, right arm over back of chair. Under, *Painted by L. F. Abbott. Engraved by I. R. Smith Mezzotinto Engraver, to his Royal Highness George Prince of Wales. James Heath Historical Engraver to the King & Associate of the Royal Academy London Published June 1 1796 by I. R. Smith King Street Covent Garden.* H. 20; Sub. $17\frac{1}{4}$; W. $14\frac{7}{8}$; I. B. H. $13\frac{7}{8}$; W. $11\frac{3}{8}$.

I. Inscription in open letters.

II. As described.

Born in London, 1757; pupil of Collyer, an engraver in the line manner; produced many of Stothard's pleasing works, and excellent book illustrations; also larger works, as the "Dead Soldier," "Riots of 1780," all engraved in line. He suffered great loss by a fire, in 1789; appointed associate, 1791; engraver to the king, 1794. He died in Great Coram-street, 15th Nov., 1834.

80. Mary Hemet.

Bromley, p. 438, small oval, dated 1781. (See Lysons II., 540, and Evans' Catalogue, No. 17,030.)

81. Master Herbert. REYNOLDS.

W. L., a child, facing and looking to front, hands on basket of grapes on rock towards right, his left foot on its base, thyrsus on ground before it, two tigers to left, at bottom scraped, *Master Herbert.* Under, *Painted by Sr Joshua Reynolds Engraved by J. R. Smith. Bacchus. Published Novr 15th 1776 by John Boydell Engraver in Cheapside London.* H. $19\frac{7}{8}$; Sub. $18\frac{1}{4}$; W. $13\frac{7}{8}$.

I. Before inscription, in scratched letters, *Painted by Sr Joshua Reynolds Engraved by J. R. Smith. Bacchus Publish'd 15th Novem 1776 by J Boydell Engraver in Cheapside London.*

II. As described.

III. Modern.

Henry George, born 3rd June, 1772; succeeded his father as 2nd Earl of Carnarvon, 1811. He died 16th April, 1833.

82. (Thomas Hibbert.) RUSSELL.

T. Q. L., sitting, directed and looking towards front, white cra-

vat, light vest, dark coat, right hand in lap holding book, cheek leaning on left hand, elbow on arm of chair, to right a dog, paw on his knee, looking to his face. Under, in scratched letters, *Painted by J. Russell R.A. Engraved by J. R. Smith 1797.* H. 20; Sub. 18; W. 13 $\frac{7}{8}$.

I. As described.

II. Lettered impression. Evans' Cat. No. 5,316.

Query if of Chalfont House, Bucks, who died, s. p. 1817.

83. Charles **Holland.**

H. L., in oval frame, directed slightly to left, facing and looking towards right, powdered wig, frill, coat with narrow edging buttoned across chest. Under, *H B pinxt J. R. S. fecit Charles Holland. of Manly Plainness and of Honest heart. London Published June 1st by W Briand & Co No 2 Frith Street Soho.* H. 15; Sub. 13 $\frac{3}{8}$; W. 11; O. D. H. 12 $\frac{3}{4}$; W. 10.

I. Before inscription, in scratched letters, *publis 1st June 1771 J. R. Smith fecit Charles Holland Of Manly Plainness & of honest heart. Sold by Willm Briand No 2 Frith Street Soho.*

II. As described.

Pupil of Garrick, and distinguished as an actor, of fine appearance and generally esteemed. He died of smallpox, 7th Dec., 1769, aged 36, and was interred at Chiswick church.

84. **Id.**

Full H. L., directed to front, facing and looking towards right, right hand in vest, hat under left arm. Under, *J. Smith fecit Mr Charles Holland* H. 6 $\frac{1}{2}$; Sub. 5 $\frac{1}{4}$; W. 4 $\frac{1}{2}$.

85. (John Baker **Holroyd.**) KAUFFMAN.

W. L., standing, directed towards front, facing and looking towards left, fancy dress, black hat and feathers, lace-edged collar and cuff, cloak over right arm, hand on hip, left hand on hilt of sword, end of which is on ground, fluted column in background to right, helmet and shield on floor to left, landscape in distance. Under, *Painted by Siga Angelica Kauffman Engrav'd by J. R. Smith. Pubd March 12, 1777, by J R Smith, No 10 Batemans Buildings Soho Square.* H. 24 $\frac{1}{4}$; Sub. 23 $\frac{3}{4}$; W. 15 $\frac{3}{8}$.

I. Before inscription, uncleared edge.

II. As described.

Born, 1741; eldest son of Isaac Holroyd, and also succeeded, in 1768, to the estates of his mother's family, when he took her name, Baker, before his own; created Baron Sheffield of Dunamore, Co. Meath, 1781, and Earl of Sheffield and Baron Pevensey in Ireland, 1816. He was president of the Board of Agriculture, 1803, and member of the Board of Trade, and also of the Privy Council, 1809, F.R.S. and F.S.A. He wrote several works on commercial matters, and was a friend of Gibbon, the historian, whose memoirs he published. He died at Rutland-place, 20th May, 1821.

86. (Miss Hone.) HONE.

H. L., directed towards left, facing and looking towards front, hair high with small cap and ribands falling loosely below chin, left hand holding up thin flowered muslin before lighted candle to left, which places the hand and arm in shadow. Under, *N. Hone Pinxit J. R. Smith fecit.*

*Her beauty hangs upon the Cheek of Night,
like a rich Jewell in an Ethiops Ear.*

Shakespear. Publish'd as the Act directs Novr 30, 1771 by R Marshall No 4 in Aldermary Church Yard London. H. 13 $\frac{3}{4}$; Sub. 12 $\frac{5}{8}$; W. 9 $\frac{3}{4}$.

I. Before any inscription.

II. Before address.

III. As described.

Daughter of Nathaniel Hone, R.A.

87. (Phebe Hoppner.) HOPPNER.

H. L., directed, facing, and looking towards front, wide hat with string passing under chin and bending brim at each side, hair full, earrings, low dress, kerchief round neck, arms folded leaning on sill in front. Under, *Painted by J Hoppner Engraved by J. R. Smith Mezzotinto Engraver to His Royal Highness the Prince of Wales. Sophia Western. Fieldings Tom Jones. Pubd Sepr 25 1784 by J R Smith No 83 Oxford Street. H. 14 $\frac{1}{8}$; Sub. 9 $\frac{3}{4}$; W. 11; Sub. 8 $\frac{1}{2}$.*

I. Before inscription, face not finished.

II. As described.

See page 164.

88. Matthew Horsley.

H. L., in square frame, directed towards left, facing towards and

looking to front, hat, long white hair, coat with high collar buttoned across waist, right hand holding hunting-whip, end under arm, landscape in background. Under, in centre engraved vignette of huntsman, dog, and fox, *Painted & Engraved by I. R. Smith Mezzotinto Engraver to his Royal Highness the Prince of Wales. Matthew Horsley, of Birdsall Yorkshire, E. R. To the Honble Henry Wilmoughby this Plate is inscribed by his obedient Servt J. R. Smith. Published as the Act directs July 1, 1796, by I, R, Smith King Street Covent Garden.* H. 14 $\frac{7}{8}$; Sub. 13; W. 10 $\frac{3}{4}$.

I. Before inscription and vignette.

II. As described.

89. Alexander **Hunter**.

T. Q. L., sitting, directed towards right, facing towards and looking to front, wig, dark coat, light vest, right elbow on table to left on which lie inkstand and pen, book in hand, forefinger within leaves, left hand on leg, curtain in background, bookshelves to left. Under, *Painted & Engrav'd by I. R. Smith. A. Hunter. M. D. F. R. S. Lond. & Edinr. London Pub Feby 1 1805 by I. R. Smith 31 King Street Court Garden & R Ackermann 101 Strand.* H. 20; Sub. 18; W. 13 $\frac{3}{4}$.

I. Inscription in open letters.

II. As described. Brit: Mus.

Born at Edinburgh, 1733; studied medicine in London and on the Continent; settled at Beverley, and, in 1763, removed to York, where he had a most extensive practice; projected and was physician to the lunatic asylum in that city, where he died, 7th May, 1807. He had great taste for agricultural pursuits, and published "Georgical Essays" and other works.

90. James **Hutton**. COSWAY.

Full H. L., sitting, directed to left, facing and looking more towards front, three-cornered hat, wig, plain coat, right hand with trumpet to ear, left hand on knee holding spectacles. Under, *Painted by R Cosway Esqr R. A. Principal Painter to his Royal Highness the Prince of Wales. Engraved by J. R. Smith Mezzotinto Engraver to His Royal Highness the Prince of Wales. James Hutton. London publish'd Feby 22, 1786 by J. R. Smith No 83 Oxford Street.* H. 15; Sub. 13 $\frac{1}{8}$; W. 10 $\frac{3}{4}$.

I. Name of personage in open letters.

II. As described.

Bromley, p. 346, calls the personage a Moravian Brother ; but the portrait might possibly be that of the philosopher who was born in Edinburgh, 1726 ; studied medicine and chemistry, and made several remarkable discoveries in the latter science ; published many works, and may be called the author of the Plutonian system of geology. He died 29th March, 1797. His biography has been written by Professor John Playfair.

91. Frances Ingram. REYNOLDS.

H. L., in oval frame, directed, facing, and looking towards front, hair dressed high with veil and riband, throat uncovered, black cape with frilled edging round shoulders. Under, *Painted by Sir Joshua Reynolds Engraved by J. R. Smith. The Honble Frances Ingram. Publish'd June 2d 1780 by J R Smith No 10 Batemans Buildings Soho Square London.* H. 15 ; Sub. $13\frac{1}{2}$; W. 11 ; O. D. H. $9\frac{3}{4}$; W. 8.

I. Inscription in scratched letters, *Sr* instead of "Sir."

II. Inscription engraved.

III. Address erased ; instead, *London Publish'd May 23d 1781 by J Birchall No 473 Strand, near St Martins Church.*

IV. Modern.

Second daughter of Charles Ingram, 9th Viscount of Irvine ; with her sisters took her mother's name of Shepherd after that of Ingram ; married, 13th Feb., 1781, Lord William Gordon, second son of Cosmo, 3rd Duke of Gordon, and elder brother of Lord George Gordon (leader of the London rioters in 1780), who died in 1823. Their only child, Frances Isabella Kerr, was born in 1782, and died in 1831.

92. Sir William James. REYNOLDS.

T. Q. L., standing, directed towards left, facing towards and looking to front, powdered hair, naval uniform, right arm leaning on fluke of anchor to left, hand holding drawing, left hand on hip, large rock in background, sea in distance to left. Under, *To the Honorable Corporation of Trinity-House, This Plate Engraved from a Portrait of Sir William James Bart, Painted by Sir Joshua Reynolds (in the Possession of the Corporation) is respectfully inccribed by their Most obedient and most humble Servant I. R. Smith. London Publish'd Augt 10, 1783 by I. R. Smith, No 83 Oxford Street.* H. 18 ; Sub. $15\frac{1}{8}$; W. $12\frac{1}{8}$.

I. Inscription in open letters.

II. As described. Brit : Mus.

Commodore in the East India Company's navy, and rendered sig-

nal services; F.R.S.; Director of the East India Company, and of Greenwich Hospital; elder Brother and Master of the Trinity House; M.P. for West Looe. He was created a baronet in 1778, and died very suddenly after attending the wedding of his daughter, at St. Anne's, Soho, 16th Dec., 1783.

93. Edward Jenner.

Evans Catalogue, No. 17,751.

94. Jerningham children.

W. L.'s., girl sitting on right, facing and looking towards left, hat with feathers and plume, white frock, receiving bunch of grapes from her eldest brother who stands beside her towards centre, looking towards her, his hand on her shoulder; her second brother stands before and looks towards her, his arms held out; to left her youngest brother, looking to front, sitting on ground, grapes in his hands and on his lap, vine on wall in background, landscape in distance to left. Under, *Charlotte, George, William & Edward, Children of Sr William Jerningham. Publ 10 July 1777 by J. R. Smith No 10 Batemans Buildings, Soho Square.* W. 18; H. 15; Sub. 14 $\frac{3}{8}$.

This print is not mentioned by Bromley.

Charlotte Georgiana, born, 1769; married, 1795, Sir Richard Bedingfield, 5th baronet; was for many years Lady of the Bedchamber to Queen Adelaide; precedence of a baron's daughter was granted to her in 1831. She died in London, July 29th, 1854.

George William, born, 1771; succeeded his father as 7th baronet, 1809; in 1825, his claim to the title of Baron Stafford, as created in 1640, was admitted by the House of Lords, who did not decide on his claim to the more ancient barony, attainted in 1521, in the person of Edward Stafford, Duke of Buckingham. He died at the residence of his sister-in-law, Marchioness Wellesley, at Hampton Court, 4th Oct., 1851.

William Charles, born, 1772; entered the Austrian service, and signalised himself by distinguished bravery in the great battles with the French. He returned to England at the peace of Campo Formo, and died 1st Oct., 1820, leaving issue.

Edward, born, 1774; barrister-at-law; of Painswick, Co. Gloucester. Died, 29th May, 1822, leaving issue.

Miss Johnston. H. 14; W. 10. No. 44 of J. R. Smith's Catalogue. See page 1242.

95. James King.

H. L., directed towards right, facing towards and looking to front, white cravat and frill, badge hung from neck, plain dark coat, curtain above, landscape in distance to right. Under, *Painted & Engraved by I. R. Smith James King Esqr Master of the Ceremonies at Bath & Cheltenham.* H. ; Sub. 10; W. ; Sub. 8 $\frac{3}{4}$.

A successor of Beau Nash; the print appears of later date than that mentioned by Bromley, p. 346, as prefixed to the "New Bath Guide," in 1786.

96. Mary King. HAMILTON.

H. L., in oval frame, directed, facing, and looking towards right, high headdress, cap tied under chin, black ribbon round throat, dark dress with white frill round neck. Under, *Hamilton Pinxt Smith Fecit. Mrs King Publish'd 1st Jany 1772, by S Hooper No 25 Ludgate Hill, price 3s.* H. 15; Sub. 14; W. 11; O. D. H. 10 $\frac{1}{2}$; W. 9.

I. Before inscription. Sykes Sale.

II. As described.

Maiden-name, Baker; an actress and dancer at Drury Lane theatre; married the following, in 1766.

97. Thomas King. HAMILTON.

H. L., in oval frame, directed towards left, facing towards and looking to front, hair powdered and tied at back, light-coloured coat and vest with edging. Under, *Hamilton Pinxt Smith Fecit Mr King Publish'd 1st Jany, 1772, by S Hooper No 25 Ludgate Hill. price 3s.* H. 15; Sub. 14; W. 11; O. D. H. 10 $\frac{1}{2}$; W. 9.

Companion print to foregoing. See page 252.

98. Thomas Kirkland.

Full H. L., directed, facing, and looking to front, large soft black cap, white cravat, loose coat, left arm on table before him on which lie small box, with inkbottle, spectacles, paper, &c. Under, *Painted, Engraved & Published, May 1, 1797, by I. R. Smith Mezzotinto Engraver to his Royal Highness the Prince of Wales; King Street Covent Garden London. Thomas Kirkland, M.D.* H. 15 $\frac{1}{8}$; Sub. 13 $\frac{5}{8}$; W. 11.

Born, 1721; took his degree at Edinburgh; settled at Ashby-de-la-Zouch, and practised with the greatest success until his death, in Jan., 1798. He published a great number of excellent surgical works.

99. Elizabeth Leicester and companions.

W. L.'s., Elizabeth walking towards left, looking to front, to left another woman sitting, to right two women standing and quarrelling. H. ; Sub. $12\frac{7}{8}$; W. 10. Brit: Mus. Inscribed in MS., "Elizabeth Leicester and Peg of Covent Garden."

There is probably an after state, lettered, "Nan the Barrow Wench of Newport Alley," as mentioned by Bromley, p. 454.

100. (Miss Loftus.) VISPRES.

H. L., in oval frame, lying on couch, facing and looking to front, threading beads. Under, in scratched letters. *F K Vispre Pinxit J R Smith fecit.* H. $13\frac{3}{4}$; Sub. $12\frac{3}{4}$; W. $9\frac{3}{4}$; O. D. H. $8\frac{3}{4}$; W. $8\frac{5}{8}$.

Not mentioned by Bromley. Thus named in MS. on impression in Bute, formerly Bull Collection.

Evans Catalogue, No. 6,743, mentions David M'Bride, M.D., large fol., by Smith, after Reynolds; but it is likely that there is some mistake about the entry.

101. Anthony Malone. REYNOLDS.

T. Q. L., sitting, directed towards right, facing towards and looking to front, wig, lace bands, robes, right elbow on large book on table to left, hand holding scroll, left hand on hip, purse in background to left, portico with pillars to right. Under, *Painted by Sr Joshua Reynolds Engraved by J. R. Smith The Right Honble Anthony Malone, one of his Majesty's most Honble Privy Council, & Chancellor of his Majesty's Court of Exchequer, in the Kingdom of Ireland. Published Feby 15 1779, by J R Smith No 10 Batemans Buildings Soho Square, London.* H. 20; Sub. 18; W. $13\frac{3}{8}$.

I. Inscription in scratched letters.

II. As described.

Born, 1700; educated at Oxford; went to the Irish Bar, where he was most successful; M.P. for Westmeath; prime serjeant, 1740; Chancellor of the Exchequer, 1757-60; afterwards of the Privy Council. He died, 1st May, 1776. Grattan called him a man of the finest intellect that any country ever produced. His nephew and heir was created Baron Sunderlin in 1785.

102. William Markham. ID.

T. Q. L., standing, directed towards left, looking to front, short

wig, episcopal robes, square cap in right hand, left arm bent, hand in front, column and curtain in background. Under, *Painted by Sr Joshua Reynolds, from an original painting in the Hall Christ Church Oxford. J. R. Smith sculpsit. The most Revd Wm Markham L. L. D Lord Archbishop of York, Primate of England, Ld High Almoner to his Majesty, & one of his Majesty's most Honble Privy Council. Published Augst 17th 1778 by John Boydell Engraver in Cheapside London.* H. 20; Sub. 18½; W. 14.

I. Before inscription, artists' names, *His Grace the Archbishop of York* and address in scratched letters. Brit : Mus.

II. As described. Brit : Mus.

See page 501.

103. Marie Antoinette.

H. L., in oval frame, directed slightly to right, facing towards left, looking to front, hair dressed high with feathers and pearls, curls over shoulders, low dress trimmed with lace and fleurs-de-lys. Under, in scratched letters, *Engraved from an original crayon painting by J. R. Smith Marie Antoinette d'Autriche Reine de France Queen of France. Publish'd 18 Decemr 1776 by J Boydell Engraver in Cheapside London.* H. 10¼; Sub. 8½; W. 7½; O. D. H. 5½; W. 4¼.

See page 103.

104. Andrew Marvell.

H. L., directed slightly to right, facing and looking towards front, long hair, small mustache, bands and tassels, close-fitting dark dress. Under, *From a capital Picture in the Trinity House at Hull. Engraved by I. R. Smith, Engraver to H. R. H. the Prince of Wales. Andrew Marvell. To Hugh Blaydes Esqr of Paul in Holdernefs, This Portrait of his celebrated & patriotic Ancestor is Dedicated by his most obedt Servant Benjn Gale Publish'd Augt 2d 1802 by B Gale Portrait Painter at Hull.* H. 15; Sub. 11¼, W. 11; Sub. 8½.

Born in Kingston-upon-Hull, 1620; educated at Cambridge; travelled for several years; assistant to Milton; M. P. for Hull, and author of several pieces in prose and verse, generally very satirical in character. He died 16th Aug., 1678, and it was suspected that he was poisoned.

105. (John Massey.) CARTER.

W. L., an old man next wall on right, stick in right hand, ballads in left, speaking to a girl on left who holds a little boy by the

hand. Under, in scratched letters, *Painted by G Carter. Engrav'd by J. R. Smith Publish'd 18th Jany 1775.* H. $13\frac{1}{8}$; Sub. $12\frac{1}{8}$; W. 10.

So named by Bromley, p. 454.

106. (Elizabeth **Meymot**.) OPIE.

Full H. L., in square border, sitting, directed to left, facing towards and looking to front, very wide-brimmed black hat, hair full in curls, white dress with frill round neck, black cape, hands clasped on lap. Under, *Painted by J. Opie. Engraved by J R Smith Mezzotinto Engraver to His Royal Highness the Prince of Wales. Almeria.*

*Not only here the Beams of Beauty shine,
But all the Virtues from the Ray divine*

Publish'd May 12th 1787 by J R Smith No 31 King Street Covent Garden. H. 15; Sub. $9\frac{1}{8}$; W. 11; Sub. $7\frac{1}{8}$.

I. Inscription in open letters.

II. As described.

Daughter of Mr. Bunn, deputy for Portsoken ward. Bromley, p. 44¹.

107. (John **Miller**.)

H. L., sitting, directed slightly to left, facing and looking to front, white cravat, plain coat with high collar buttoned across chest. H. 14; Sub. $9\frac{1}{4}$; W. $10\frac{1}{8}$; Sub. $8\frac{1}{4}$.

So named in MS.

Query if John, eldest son of Sir Thomas Miller, 5th baronet, who died at Ludshot, 22nd April, 1804.

108. Mrs. **Mills**. ENGLEHEART.

H. L., in square border, sitting, directed to left, looking to front, large hat and feather, letter in right hand. Under, *Painted by G Engleheart Engraved by J, R, Smith Mezzotinto Engraver to his Royal Highness the Prince of Wales Mrs Mills London Publish'd Decr 18th 1786 by J R Smith No 83 Oxford St.* H. 15; Sub. $10\frac{1}{2}$; W. 11; Sub. $8\frac{1}{8}$. Brit: Mus.

Maiden-name, Burchell; she first married Mr. Vincent, when she was a singer at Vauxhall; in 1760, appeared at Drury Lane, as Polly, in the Beggar's Opera, in opposition to Miss Brent, at the rival house. She married, secondly, Captain Mills, one of the survivors of the

Black Hole in Calcutta, and went with him to India. She died at Hampstead-road, 9th June, 1802. The Mrs. Mills, actress, who died in 1804, was a different person.

109. Sir William Mordaunt **Milner**. HOPPNER.

H. L., in square border, grounded between lines, directed towards right, facing towards and looking to front, gown and chain of office. Under, *Sir William Mordaunt Milner Bart. Representative in Parliament for York, and Lord Mayor of that City, In the Years 1787 & 1798. From an Original Picture painted by I Hoppner R. A. for the Mayor and Commonalty. Engraved by I. R. Smith Engraver in Mezzotinto to H. R. H. the Prince of Wales. Published by Frederick Atkinson as the Act directs May 29th 1800.* H. 15; Sub. 10; W. 11; Sub. 8½.

I. Before grounding between border lines, inscription in open letters, before alteration of inscription, between "1798." and address, from *Engraved by J. R. Smith Engraver in Mezzotinto to his Royal Highness the Prince of Wales. From an Original Picture Painted by J. Hoppner R.A. for the Mayor & Commonalty.*

II. As described.

Succeeded his father as 3rd baronet, 1774; married, 1776, Diana, daughter of Humphrey Sturt, Esq. Died at Nun Appleton Hall, 9th Sept., 1811, in his 57th year.

110. Lady Caroline **Montagu**. REYNOLDS.

W. L., a young child, standing, directed and looking to front, wide hat, dark cloak over white frock, hands in muff, a dog at her feet to left looking up to her face, a robin to right, in background trees and pond all frozen and slightly flecked with snow. Under, *Sir Joshua Reynolds pinxit J. R. Smith sculpsit. Lady Caroline Montagu, Daughter of his Grace the Duke of Buccleugh. Published Novr 1st, 1777 by John Boydell Engraver in Cheapside London.* H. 20; Sub. 18¾; W. 14.

There probably exists, or has existed, a state similar to I. of No. 47.

I. Slightly reworked, in heavily scratched letters, *Sr Jos Reynolds Pinxt. J R Smith Sculpt. Publis'd Novr 1st 1777 by John Boydell Engraver in Cheapside London.*

II. As described.

Born, 10th July, 1774; third daughter of Henry, 3rd Duke of Buccleugh; married, at Richmond, 13th August, 1803, Charles Doug-

las, Bart., who succeeded, on the death of the 4th Duke of Queensberry, to the title of Marquess and Earl of Queensberry, the other titles passing to the Duke of Buccleugh. She survived her husband, who died in 1837.

111. Edward Wortley Montagu. PETERS.

Full H. L., standing, directed, facing, and looking to front, long beard, turban and Eastern dress, right elbow on table covered with Turkey cloth to left, hand to belt. Under, *Painted by Wm Peters. Engraved by J. R. Smith. Edward Wortley Montagu Esqre From the Original Painting, In the Collection of the Right Honourable Lord Viscount Courtenay. Published Augt 15th 1776 by John Boydell Engraver in Cheapside London. H. 20; Sub. 18 $\frac{3}{4}$; W. 14.*

I. Before inscription, in scratched letters, *Painted by W Peters Engraved by J. R. Smith Edwd Wortley Montagu Esqe in his drefs as an Arabian Prince publishd 15 August 1776 by J Boydell Engraver in Cheapside London.*

II. As described.

Born Oct., 1713; son of Edward Wortley Montagu and his wife, Lady Mary Pierrepont, the celebrated author of the well-known letters and other works. With a great career open to him he led an extraordinary life, being wayward and eccentric to a degree scarcely compatible with sanity. He at last professed the Mahometan religion, and resided in the East. In consequence of his conduct the family estate had been alienated from him and passed to his sister, who married John, 3rd Earl of Bute. He died at Padua, in May, 1776. He published some pamphlets; was the first English child on whom inoculation was practised; and was said to have had a marvellous power of finding out various facts about persons, from merely seeing their handwriting.

112. Elizabeth Montagu. REYNOLDS.

T. Q. L., sitting, directed, facing, and looking downwards towards right, hair brushed back from face, cap, black tie round fastened under chin, earring, rich brocade dress, right hand placed over left in lap, fluted pillar and curtain in background, trees in distance to right. Under, in centre arms, *Painted by Sr Joshua Reynolds Engrav'd by J: R: Smith Mrs Montagu, From an Original Painting by Sr Joshua Reynolds, in the Possession of His Grace the Lord Primate of all Ireland, To whom this Plate is Inscrib'd by his Graces much Oblig'd & Obedt Servt John Raphael Smith. Publish'd April 10,*

1776, by I: R: Smith No 10 Batemans Buildings, Soho Square, London. H. 20; Sub. 17 $\frac{5}{8}$; W. 14.

I. Before inscription or arms, in scratched letters, *Painted by Sr Joshua Reynolds Engraved by J R Smith Published April 10th 1776 by J R Smith No 10 Batemans Buildings Soho Square London*, Brit: Mus.

II. As described.

This print is companion to No. 141.

Born Oct. 2nd, 1720; daughter of Matthew Robinson, Esq., of West Layton, Yorkshire, whose eldest son, Matthew, succeeded Primate Richard Robinson, as 2nd Lord Rokeby; was partly educated by Dr. Conyers Middleton, her grandmother's second husband, and displayed considerable abilities; married Edward Montague, Esq., of Denton Hall, who died, 1775, leaving her in such opulence as enabled her to indulge her taste for the highest literary and intellectual society, and to become the leader of what was called, the "Blue-Stocking"* coterie. She used also to give a dinner every May-day, to the little climbing chimney-sweepers. She died in Portman-square, 25th August, 1800. She published several works, and amongst her acquaintance were Pope, Pulteney, Lyttelton, Mrs. Carter, Johnson, Goldsmith, Burke, and Reynolds.

113. Harriet Montague.

H. L., in oval frame, sitting, directed and looking to front, facing and head inclined towards right, hair dressed high, small shawl over shoulders, top strings of bodice unfastened, right hand in lap holding letter. Under, in scratched letters, *Painted & Engraved by J. R. Smith Mifs Montague. Publish'd 24th June 1777 by J. R. Smith No 10 Batemans Buildings Soho Square & Wm Humphrey Gerrard Street*. H. 10 $\frac{3}{8}$; Sub. 9 $\frac{1}{8}$; W. 7 $\frac{1}{8}$.

I. As described.

II. Corresponding to that of No. 34.

III. Corresponding to that of No. 34.

This lady is one of those in the "Promenade at Carlisle House."

114. Mrs. Mordaunt. REYNOLDS.

H. L., in oval frame, directed, facing, and looking towards left,

* This name is said to have originated in its being replied to an excuse for not attending a meeting in consequence of being in deshabelle, "that dress was not necessary in an assembly devoted to cultivating their minds, and that a gentleman would not be thought *outré* even if he wore blue stockings."

hair dressed high, with veil entwined which falls across shoulder, light-coloured dress, full sleeves. Under, in scratched letters, *Painted by Sr Joshua Reynolds Engraved by J. R. Smith Mrs Mordaunt Publish'd November the 2d 1776 by J Boydell Engraver in Cheapside London.* H. 15; Sub. 13; W. 11; O. D. H. 9 $\frac{3}{8}$; W. 8.

I. As described. Brit: Mus.

II. Inscription engraved.

Companion to No. 116.

Charlotte, third daughter of Sir Philip Musgrave, 6th baronet, of Eden Hall; married, 24th May, 1774, Charles (younger son of Sir Charles Mordaunt, 6th baronet, of Massingham, Co. Norfolk), who was rector of Massingham, and died in 1820. She died in Orchard-street, Portman-square, 23rd Oct., 1816.

115. George **Morland**.

T. Q. L., sitting, directed to left, facing towards front, looking slightly to right, frill, plain dress, left hand holding palette and maulstick, right hand holding brush, painting picture of fisherman and boat on easel to left. Under, *Painted & Engraved by I. R. Smith George Morland This most excellent Painter died Octr 29th 1804, In the 41 Year of his Age. London; Pub. Jan 20 1805, by I. R. Smith 31 King Street Court Garden & R Ackermann, 101, Strand.* H. 19 $\frac{1}{4}$; Sub. 15; W. 11 $\frac{1}{8}$; Sub. 12.

Born in the Haymarket, 26th June, 1763; son of Henry Morland the painter, and early in life displayed his great genius for art; his first subjects were those of children and genre pieces, and these were perhaps his best, although afterwards he was chiefly famous for his pictures of animals. He married, in 1786, the charming sister of his friend, William Ward the engraver, but he was destroyed and ruined by his dissolute habits. His wife died three days after him, and both were interred at St. James's Chapel, Tottenham Court Road.

J. R. Smith gave Morland much employment, and endeavoured strenuously, but vainly, to reclaim him. He engraved many prints after his pictures, some in the dotted or chalk manner, others in mezzotint, and also published several engraved by Ward and others.

116. Mrs. **Morris**. REYNOLDS.

H. L., in oval frame, directed, facing, and looking towards left, hair dressed high with feathers and pearls, robe trimmed with ermine, left elbow leaning on pedestal to right, hand to cheek. Under, *Painted by Sir Joshua Reynolds Engraved by J R Smith Mrs Morris*

Published July 16th 1776 by John Boydell Engraver in Cheapside London. H. 15; Sub. 13; W. 11; O. D. H. 9 $\frac{1}{4}$; W. 8.

I. Before inscription, same in scratched letters, *Josa* instead of "Josha;" of "July 16th," *16th July*.

II. As described.

III. Retouched, modern.

Companion to No. 114.

Henrietta, fourth daughter of Sir Philip Musgrave, 6th baronet, of Eden Hall; married, 26th May, 1774, John Morris, Esq., of Clase-mount, who was created a baronet in 1806. She died, 16th June, 1812.

117. (Miss **Mortimer**.) PETERS.

H. L., directed towards, facing and looking downwards to left, hair in curls falling on shoulders, loose drapery round waist and at back leaving shoulder and bust uncovered, right hand holding cup, head of eagle partly seen to left. Under, *Painted by Wm Peters R.A. Engraved by J. R. Smith. Hebe. Publish'd June 10th 1779 by J. R. Smith No 10 Batemans Buildings, Soho and Torre Printseller Market Lane St James' London.* H. 18; Sub. 16 $\frac{3}{8}$; W. 12 $\frac{7}{8}$.

II. Before inscription, names in scratched letters, and address, *London Publish'd June 10th 1779 by J. R. Smith No 10 Batemans Buildings Soho & Torre printseller Market lane St James's.*

II. As described.

According to Bromley, p. 441, sister to John H. Mortimer, the painter.

118. John, Lord **Mount Stuart**. LIOTARD.

W. L., standing, directed to front, facing and looking towards right, black tie, lace frill and ruffles, embroidered coat and vest, shoes and buckles, right arm on chimney-piece to left, on which lie a book &c., over it a looking-glass reflecting the personage in profile to left, under it fender with metal Cupids at ends and tongs, hat under left arm, hand near hilt of sword, to right carpet and chair, in background Chinese screen, subject scraped away at bottom, in centre, and at corners, on spaces, *Painted by Liotard, Publish'd 30th May 1774 by J. R. Smith No 4 Exeter Court Strand. Engraved by J. R. Smith.* H. 18; W. 13 $\frac{7}{8}$. Under, on separate plate, H. 1 $\frac{1}{2}$, in centre arms, motto, AVITO VIRET HONORE, *The Right Honble John Lord Viscount Mountstuart. Lord Lieutt & Custos Rotulorum of the County of Glamorgan.* Brit: Mus.

Born 30th June, 1744; created Baron Cardiff, 1766; succeeded

his father as 4th Earl of Bute, 1792 ; created Marquess of Bute, 1796. He was ambassador at Madrid, 1783 and 1795, and died at Geneva, 16th Nov., 1814.

This nobleman was an eminent print collector. Granger mentions in a letter dated 11th Oct., 1774 (Correspondence, p. 367), having attended him to Holland, where he procured over 2,000 English portraits ; and also, that he had purchased the collection of Mr. Bull. This latter has been carefully preserved, and is in the possession of the present Marquess ; it is an illustrated Granger with continuation arranged according to reigns, forming thirty-six folio volumes ; there are generally several portraits on each page, and each volume bears the book plate of "Richd Bull of Ongar in Elsex, Esqr." It contains many prints of the greatest rarity and importance, some having interesting MS. notes by Mr. Bull.

119. Sir William **Musgrave**.

T. Q. L., in square frame, sitting, directed towards right, facing towards and looking to front, powdered hair, dark fur-edged coat, light vest, right arm on portfolio of prints on table to left, left hand on knee holding engraved portrait, curtain in background, book-shelves behind to right. Under, in centre arms, motto, TERES ATQUE ROTUNDUS, *J. R. Smith delt & fecit. Sir Willm Musgrave Baronet F. R. S. one of the Commifisioners of his Majesty's Customs.* H. 15 ; Sub. 13 $\frac{3}{8}$; W. 11.

I. As described. Brit : Mus.

II. Face altered and made much older, coat, vest, and hand altered.

III. Artist's name erased.

Succeeded his elder brother as 6th Baronet of Nova Scotia ; Commissioner as above, 1763-85, afterwards Auditor of public accounts ; married, 11th Dec., 1759, Isabella, daughter of William, 4th Lord Byron, and widow of Henry, 4th Earl of Carlisle. (She died in 1795.) He was a trustee of the British Museum, V.-P. R.S., also, F.A.S., and eminent among the talented and learned of his time. He died in Park-place, St. James's, 3rd Jan., 1800, in his 62nd year.

He also was an enthusiastic collector of English-engraved portraits. These prints were advertised for sale shortly before his death, and were sold by Richardson, 3rd to 22nd Feb., and 3rd to 17th March, 1800. A catalogue in the Author's possession has the following curious memorandum at the end :—

" Mr. Richardson's expenses.

" He gave for the whole collection, . . .	£2,000	0	0
" Catalogues,	39	18	0
Handbills, &c.,	1	6	0
Advertisements, &c.,	95	2	0
King's Duty,	95	6	11
Returned Mr. Sykes for print,	3	10	0
	<hr/>		
	£2,235	2	11
Total Produce.	4,987	7	0
	<hr/>		

He clear'd by them, . . . £2,751 15 1" (sic.)

120. Mrs. Musters. REYNOLDS.

W. L., standing, directed to, looking and leaning forward towards left, high head-dress, sash round waist, hands tending plants, dog sitting on left before her, looking up to her, behind her balustrade and steps, at bottom, *Painted by Sir Joshua Reynolds Engraved by J. R. Smith. Mrs Musters. London, published as the Act directs April 27th 1779 by J. R. Smith No 10 Bateman's Buildings Soho Square.* H. 24 $\frac{3}{4}$; W. 15.

I. Before inscription.

II. As described. Brit: Mus.

See page 635.

121. (Captain Nightingale.)

H. L., in oval frame, directed towards left, facing towards and looking to front, close wig, naval undress uniform. H. 15; Sub. 13 $\frac{3}{4}$; W. 11; O. D. H. 10 $\frac{1}{2}$; W. 8 $\frac{3}{4}$.

Bromley, p. 473. Probably Gamaliel Nightingale, captain, R.N., who was born 15th Feb., 1731; married Maria, daughter of Peter Clossen, merchant at Hamburgh, and died at Kneesworth House, Cambridgeshire, 1st Jan., 1791. His son, Edward, in 1797, proved his title as successor to the baronetcy of Sir Robert Nightingale, who died in 1722.

122. (Mrs. North.) ROMNEY.

T. Q. L., sitting under tree on garden seat, directed to front, facing and looking towards right, hair dressed high with veil entwined, light muslin dress, scarf thrown down at back from shoulders, right elbow on arm of seat, hands lightly clasping wrists. Under, artists' names and address. H. 19 $\frac{3}{4}$; Sub. 18; W. 13 $\frac{3}{8}$.

I. Before inscription.

II. As described.

Henrietta Maria, daughter and co-heiress of John Bannister, Esq.; married, 17th Jan., 1771, Hon. and Rev. Brownlow North, Bishop of Lichfield and Coventry, who was translated to Worcester, 1774, to Winchester, 1781, and died in 1820. She died, 19th Nov., 1796.

123. Hon. Mrs. O'Neill. PETERS.

Full H. L, sitting, directed, facing, and looking to front, head leaning to right supported on left arm which leans on back of seat, with hand to front, hair dressed high, with veil at top, which passes under left arm, cape loosely round shoulders, right hand in lap. Under, *Painted by W. Peters R. A. Engraved by J. R. Smith The Honble Mrs O'Neill, London Pubd Augt 6, 1778, by J. R. Smith, No 10 Batemans Buildings Soho Square. H. 17 $\frac{3}{4}$; Sub. 16 $\frac{1}{4}$; W. 13.*

I. Before inscription, artists' names and address in scratched letters.

II. As described.

Henrietta Boyle, only child of Charles, Lord Dungarvan, eldest son of John, 5th Earl of Cork and Orrery; married, 15th Oct., 1777, John O'Neill, Esq., of Shane's Castle, Co. Antrim, who was created Baron O'Neill, 1793, Viscount O'Neill, 1795, and died of wounds received in an action with the Irish rebels, 17th June, 1798. She wrote some poems, was an early patron of Mrs. Siddons, and is described as a most charming person. She died in Portugal in 1793, aged 37.

124. Princes and Princess of Orange. TISCHBEIN.

W. L.'s., elder prince standing on left, directed to front, looking at letter held before him by the princess, standing in centre, her head inclined towards him, looking to front, the younger prince is sitting before a desk-table to right, on which are papers, open book, and a bust, inscribed *W. L. P. O.*, globe behind. Under, *Painted by Mr Tischbein first Painter to his Highness the Prince of Waldeck. Engrav'd by Mr Smith Engraver to his Royal Highness the Prince of Wales. Portraits of their Highnesses William Frederick, William George Frederick, & Frederica Louisa Wilhelmina, Princes & Princesses of Orange and Nassau. London, Publish'd Octr 19 1790 by A. C. De Poggi. W. 25 $\frac{1}{2}$; H. 21 $\frac{3}{8}$; Sub. 19 $\frac{1}{2}$.*

I. Before inscription, in scratched letters, *Painted by Tischbein Portrait Painter to his Serene Highness the Prince of Waldeck. From a Picture in the Possession of Her Royal Highness the Princess*

of Orange & Nassau &c. &c. Engraved by J. R. Smith Mezzotinto Engraver to his Royal Highness the Prince of Wales &c. &c.

II. As described.

Children of William V., Prince of Orange (see page 600). The eldest son became King of the Netherlands, 1814; Belgium separated herself from him in 1831; in 1840, he abdicated in favour of his son, and died at Berlin, 12th Dec., 1843. For younger son, see page 531.

125. Louis Philippe, Duke of Orleans. REYNOLDS.

W. L., standing, directed to front, facing and looking towards left, hussar uniform, attendant with horse at bottom to left. Under, in dotted letters, *Painted by Sir Joshua Reynolds. Engraved by J. R. Smith Mezzotinto Engraver to His Royal Highness the Prince of Wales His Most Serene Highness Louis Philippe Joseph Duke of Orleans First Prince of the Blood Royall of France &c. &c. &c. &c. Son Altesse Serenissime Louis Philippe Joseph Duc D'Orleans Premier Prince du Sang &c. &c. &c. &c. London publish'd March 30th 1786 by J. R. Smith No 83 Oxford Street. H. 25 $\frac{3}{4}$; Sub. 24 $\frac{1}{4}$; W. 17 $\frac{7}{8}$.*

Born, 15th April, 1747; at first received the title of Duc de Montpensier, but from 1752 to 1785, he was known as the Duc de Chartres, and chiefly celebrated for the most abandoned libertinism; in the latter year he succeeded to the title of Orleans, and some time afterwards the soubriquet of "Egalité" was fixed on him. He was guillotined 6th Nov., 1793.

125. Joseph Outram. DRUMMOND.

H. L., directed to front, facing and looking towards left, white cravat, coat buttoned, curtain in background. Under, *Painted by S; Drummond Engraved by I. R. Smith Engraver to H. R. H. the Prince of Wales. Joseph Outram Esqr Died 14th June 1802. Aged 36. His upright principles through Life, benevolent disposition, & real goodness of Heart, will long endear his memory, to those who enjoy'd the pleasure of his Acquaintance. H. 14; Sub. 9; W. 10; Sub. 7 $\frac{1}{2}$.*

Native of Hull. Died at Camden Town on above date. Benjamin Outram founded the Butterley Iron Works.

127. Sir Hugh Palliser.

T. Q. L., standing, directed towards right, looking to front, uniform, right hand holding telescope, left arm leaning on cannon to right, ships in distance to left. Under, *Painted & Engraved by J R*

Smith Mezzotinto Engraver to his Royal Highness the Prince of Wales Sir Hugh Palliser Bart Vice Adml of the White Squadron of his Majesty's Fleet & Governor of the Royal Hospital for Seamen at Greenwich. London Publish'd Sept'r 1st 1787 by J R Smith No 31 King Street Covent Garden. H. 20; Sub. 17 $\frac{3}{4}$; W. 13 $\frac{7}{8}$.

Born at Kirk Deighton, Yorkshire; entered the navy; wounded in the Mediterranean in 1748, in a manner which caused him ceaseless torture during his life; rear-admiral, 1770; created a baronet in 1773; M.P. for Scarborough and Lord of the Admiralty; governor as above, 1780. He died at Vache, Buckinghamshire, 19th March, 1796, in his 75th year.

128. (Theophila **Palmer**.) REYNOLDS.

Full H. L., sitting, directed slightly to, facing and looking towards left, hair dressed high, pearls at top, kerchief with bow of light-coloured ribbon at bosom, black lace-edged cape, left elbow on table to right, hand and arm covered by long glove. Under, *Painted by Sir Joshua Reynolds, Engrav'd by J R Smith, Publish'd June 11th 1777 by Wm Humphrey Gerrard street & J R Smith No 10 Batemans Buildings Soho Square London. H. 15; Sub. 13 $\frac{5}{8}$; W. 11.*

I. Before inscription, in scratched letters, *Painted by Sr Joshua Reynolds Engraved by J R Smith Published the 11th of June 1777 by J R Smith No 10 Bateman's Soho Square & Wm Humphrey Gerrard Street. Brit: Mus.*

II. As described.

III. Address erased; instead, *Published June 24th 1778 by John Boydell Engraver in Cheapside.*

Daughter of John Palmer of Torrington, and favourite niece of Sir Joshua; married, Jan., 1781, Robert Lovell Gwatkin, Esq. of Plymouth, and died at Ideford, Devonshire, the Rectory of her son-in-law, the Rev. E. B. St. Johns, 5th July, 1848, aged 91.

129. Id. ID.

Full H. L., in oval frame, a girl of ten or eleven years of age, directed and facing downwards towards right, looking to front, band round hair, both hands placed within muff, trees in background to right. Under, *Painted by Sr Joshua Reynolds Engrav'd by J. R. Smith Pub'd 15 Jan'y 1777 by Wm Humphrey, Gerrard Street Soho. H. 10 $\frac{3}{8}$; Sub. 8 $\frac{3}{8}$; W. 7 $\frac{7}{8}$; O. D. H. 5 $\frac{1}{8}$; W. 4 $\frac{1}{4}$.*

I. Before inscription, in scratched letters, *Painted by Sir Joshua Reynolds Engraved by J R Smith Publish'd 15 Jan'y 1777 by W Humphrey Gerrard Street Soho.*

II. As described.

Usually called the "Girl with a Muff;" the picture is supposed to be that alluded to in Sir Joshua's Pocket-book for 1767, as "Offe's" portrait. The print must have been engraved several years afterwards.

130. Pascal Paoli. BEMBRIDGE.

H. L., directed, facing, and looking towards right, uniform. Under, *Hen Bembridge del J Smith fecit The Brave Pascal Paoli General of the Corficans Publish'd according to Act of Parliament 8 May 1769.* H. $5\frac{1}{8}$; Sub. $5\frac{1}{4}$; W. $4\frac{3}{8}$.

See page 104.

131. Mdlle. Parisot. DEVIS.

W. L., dancing, directed towards left, facing towards and looking to front, band round hair, right arm extended upwards, hand holding wreath, left hand holding one end of gauze scarf, the other end attached to belt, poised on left foot, landscape with sheep in distance to left. Under, *Painted by A. W. Devis Engraved by J. R. Smith mezzotint Engraver to his Royal Highness the Prince of Wales. Mademoiselle Parisot. London Published as the Act directs Mar 11th 1797 by A. W. Devis.* H. 24; Sub. $21\frac{1}{8}$; W. $14\frac{7}{8}$.

I. Before any inscription.

II. As described.

Celebrated dancer at the London Opera House. Married Mr. Hughes of Golden-square, in 1807.

132. Hyde Parker. NORTHCOTE.

H. L., oval frame at bottom, directed towards right, facing towards and looking to front, powdered hair, undress naval uniform. Under, in scratched letters, *Hyde Parker Esqr: Vice Admiral of the Blue, Commander in Chief of his Majesty's Ships in the North Sea on the 5th of august 1781 Engraved from an original painting of J Northcote in the pofession of John Parker Esqr by J R Smith, & published by him Septemr 27th 1781 at No 83 opposite the Pantheon Oxford Street London.* H. $15\frac{1}{4}$; Sub. $13\frac{5}{8}$; W. 11.

I. As described.

II. Inscription engraved.

Born about 1711; entered the navy, and rendered distinguished service; Rear-Admiral of the Blue, 1778. The engagement above-mentioned was with a Dutch squadron on the Dogger Bank, in which

the ships on both sides were so shattered that no results followed, which would not have been the case had the admiral been supplied with more vessels, which were then idle near the place. On the 10th July, 1782, he succeeded his brother as 5th baronet, and being appointed to the chief command in the East Indies, sailed in the latter part of that year in the "Cato," but the ship was never heard of, and is supposed to have been burned, with all on board, at sea.

133. Mrs. Payne Galwey and son. REYNOLDS.

H. L., directed, facing, and looking towards left, veil tied under chin, holding her son on her back, who is looking to front, his left hand on her shoulder, her right hand upon it, landscape in distance to left. Under, *Painted by Sir Joshua Reynolds. Engraved by J. R. Smith, Mrs Payne Galwey London Published Febr'y 1st 1780 by J R Smith No 10 Batemans Buildings Soho Square, Torie printfeller Market St St James's & at No 171 Strand.* H. 14 $\frac{7}{8}$; Sub. 13 $\frac{1}{4}$; W. 11.

I. Before any inscription, uncleared edge, nor quite finished. Brit : Mus.

II. Inscription in scratched letters, *Josa* instead of "Joshua."

III. As described. Brit : Mus.

Philadelphia, daughter of Oliver de Lancey of New York, who lost a large property through his attachment to the English government in the American Revolution. She married Stephen Payne, Esq. (who assumed his mother's name of Gallwey, on coming into the estate of Tofts, in Norfolk), and died in 1785, aged 27, leaving two children, a son and a daughter. Charles (the boy represented in the print) grew up a youth of uncommon talents and high promise, and entered the army; unfortunately, having returned from a masquerade to his lodgings, in Maddox-street, he left the candle burning after going to bed, the hangings caught fire, and in endeavouring to extinguish the flames, he was so badly burned that he died the next morning, 19th April, 1795, in his 19th year. Charlotte, the daughter, married, in 1797, John Moseley, Esq. Their paternal uncle, William Payne, Lieut.-General and Colonel of the 12th Lancers, was created a baronet in 1812, and assumed the name Gallwey, in 1814.

134. (Mr. Picard.)

H. L., sitting, directed towards left, facing towards and looking to front, wig, plain coat buttoned across chest, left hand on waist, book on table to left. Under, in scratched letters, *Engraved by J. R. Smith Engraver to his Rl Hs the Prince of Wales June 17, 1802.* H. 14; Sub. 9; W. 10; Sub. 7 $\frac{1}{2}$.

I. As described.

II. Reworked, coat open showing vest, inscription erased.

John Picard of Hull, Esq. Died 16th Oct., 1801, aged 80.

135. (Mrs. **Picard**.)

H. L., sitting, directed towards right, facing towards and looking to front, cap, white kerchief, black cape. Under, in scratched letters, *Engraved by J. R. Smith Engraver to his Rl Hs the Prince of Wales June 17, 1802.* H. 14; Sub. $9\frac{1}{8}$; W. 10; Sub. $7\frac{3}{4}$.

Wife of the foregoing.

136. Alexander, Lord **Polwarth**. FORBES.

H. L., in oval frame, directed towards left, facing towards and looking to front, long hair, Vandyck collar and slashed sleeve. Under, *Ann Forbes pinxit. I. R. Smith fecit. The Right Honourable Lord Polwarth. London: Published by W. Humphery, No 227 Strand* H. $14\frac{7}{8}$; Sub. $13\frac{3}{8}$; W. $10\frac{7}{8}$; O. D. H. $9\frac{1}{8}$; W. 8.

I. Before inscription, in scratched letters, *Ann Forbes pinx J R Smith fecit Publish'd 27th Janry 1773 by J R Smith at Exeter Court near Exeter Change Strand.* Brit: Mus.

II. As described.

Born, 1750; son of Hugh, 4th Earl of Marchmont, by his second wife, Elizabeth Compton, the daughter of a merchant in Cheapside; married, 1772, Lady Amabel Yorke (see page 508); created Baron Hume of Berwick, in the peerage of Great Britain, 1776. Died at Wrest, 9th March, 1781.

137. Harriet **Powell**. PETERS.

H. L., in oval frame, directed towards left, facing and looking towards right, hair high with veil at top, cape edged with fur. Under, *Painted by Wm Peters. Engraved by J. R. Smith. Miss Harriet Powel. In the Collection of John Taylor Esqr. Published Octr. 23d 1776 by John Boydell Engraver in Cheapside London.* H. $10\frac{3}{8}$; Sub. $8\frac{1}{8}$; W. $7\frac{3}{4}$; O. D. H. $5\frac{1}{8}$; W. $4\frac{1}{4}$.

I. Before inscription, in scratched letters, *Miss Harriet Powel* (a second L has been erased) *Engraved from a Painting of Mr Peters in the Collection of John Taylor Esqr by J R Smith. Publish'd october 23 1776 by J Boydell Engraver in Cheapside London.*

II. As described.

This print is not mentioned by Bromley.

It will be observed that the name is spelt with only one L, and the

date of the print is more recent, still it is probably the same personage as that at page 682. Bromley says she died in 1779.

138. (Duke of **Portland** and brother.) WEST.

W. L.'s., standing, one on left, looking to right, right elbow on pedestal; the other on right, his right hand on his brother's left shoulder, his left hand on hip; on pedestal, *B West pinxt J R Smith fecit.* at bottom, *Publish'd Novr 25th by J R Smith No 4 Exeter Court Strand 1774.* H. 16; W. 10.

I. Before any inscription.

II. As described.

See page 948. Lord Edward Charles Bentinck was born, 1744; the husband of Miss Cumberland (No. 49). He died at Brussels, 8th Oct., 1819.

139. Lady Catherine **Powlet**. REYNOLDS.

W. L., a girl sitting, directed to front, looking towards right, right hand on head of greyhound to left, left hand on floor beside her, landscape in background to right. Under, *Painted by Sir Joshua Reynolds. Engraved by J. R. Smith Lady Catherine Powlet daughter of his Grace the Duke of Bolton Publish'd Feby 28th 1778 by J R Smith No 10 Batemans Buildings Soho Square & Wm Humphrey No 70 St Martin's Lane London.* H. 19 $\frac{1}{8}$; Sub. 18; W. 14 $\frac{7}{8}$.

I. Inscription as above, in scratched letters. Brit: Mus.

II. As described.

III. Addres erased; instead, *Publish'd Decr 1st 1786 by W Dickinson Engraver No 158 Bond Street.*

Eldest daughter of the second marriage of the 6th and last Duke of Bolton; married, 1787, William Henry, Lord Barnard, who succeeded as 2nd Earl of Darlington, 1792, and was created Marquess of Cleveland, 1827, and Duke of Cleveland, 1833. She died, 17th June, 1807.

140. (Benjamin **Freedy**.)

H. L., directed towards right, wig, oval at corners. Under, in scratched letters, *J. R. Smith fecit.* H. 7 $\frac{1}{2}$; Sub. 6 $\frac{1}{2}$; W. 5 $\frac{1}{4}$.

Rector of St. Alban's Abbeychurch; in 1777, was presented by Earl Spencer to the living of Brington, Northamptonshire. He died at Huntroyd, near Burnley, the seat of his son-in-law, 26th March, 1796.

141. Mary Robinson. ROMNEY.

H. L., in oval frame, directed towards left, facing towards and looking to front, head inclined to left, hair dressed high and powdered, cap at top, strings tied under chin, white kerchief, dark cape on shoulders, hands in light-coloured muff. Under, *Painted by G. Romney Engrav'd by J. R. Smith Mrs Robinson London Publish'd August 25th 1781 by J. R. Smith No 83, opposite the Pantheon, Oxford Street.* H. 14; Sub. 12 $\frac{3}{8}$; W. 9 $\frac{7}{8}$; O. D. H. 11; W. 9 $\frac{1}{2}$.

I. Before inscription, in scratched letters, *Painted by G Romney Engraved by J. R. Smith.*

II. As described.

Mary Darby, daughter of an American sea-captain, who was a native of Bristol; married, when only fifteen, an attorney named Robinson, who caused her to go on the stage to relieve his necessities. She obtained success as Juliet and Imogen, and, as Perdita, gained the affections of the Prince of Wales, and an intimacy (during which this print was published) ensued, which lasted for two years. She died at Englefield Green, 26th Dec. 1800. She published, in 1775, a volume of poems, followed by several other works, which were collected and issued in 1806, by her daughter.

142. Richard Robinson. REYNOLDS.

T. Q. L., standing, directed towards left, facing towards and looking to front, hat, powdered wig, apron and coat, gloves, right hand holding cane, landscape in distance to left. Under, in centre arms, *Sr Joshua Reynolds pinxt. John Boydell excudit Sepr 13th 1775. J. R. Smith sculpt. The most Reverend Richd Robinson, D: D: Archbishop of Armagh Primate and Metropolitan of all Ireland. Engraved from an Original Painting of Sr Joshua Reynolds in the possession of Mrs Montague to whom this Plate is Inscrib'd by her oblig'd and obedient Humble Servant, John Raphael Smith. Publish'd the 13th of Septr 1775 by J: R: Smith No 10 Batemans Buildings Soho Square.* H. 20; Sub. 17 $\frac{3}{4}$; W. 14.

I. Before inscription, in scratched letters, *Painted by Sir Joshua Reynolds Engraved by J. R. Smith Published 1st September 1775.*

II. As described.

See page 683. Companion to No. 112.

143. Benjamin, Count Rumford.

Nearly W. L., sitting, directed, facing, and looking towards right,

dark coat, light vest with sash across, right elbow on arm of chair hand supporting head, left arm on chair, inkstand and papers on table to left, in front of which at bottom is a portfolio, curtain in background, bookshelves to right. Under, *Benjamin Count of Rumford Knight of the Illustrious Orders of the White Eagle, and Saint Stanislaus: Chamberlain, Privy Counsellor of State, and Lieutenant General in the Service of His Most Serene Highness the Elector Bavaro-Palatine. Vice-President of the Royal Society of London; and one of the Managers of the Royal Institution of Great Britain: L. L. D. Acad. Reg. Hibern. Berol. Elec. Boicæ. Palat. Americ. Genev. et Mancuniens. Socius. &c. Painted, Engraved, & Published April 2, 1801, by J. R. Smith Mezzotinto Engraver to H. R. H. the Prince of Wales, No 31 King Street, Covent Garden, London. H. 20; Sub. 18; W. 14.*

I. Before any inscription. Brit: Mus.

II. As described.

III. Retouched, under subject, *Painted and Engraved by J. R. Smith. Published by E. Evans 1 Gt Queen St Lincolns Inn Fields,* last line but one of inscription reworked, address erased, instead, *Eminent for having applied Natural Philosophy to the Uses & Comforts of Domestic Life. Died August 21, 1814.*

Benjamin Thompson was born at Rumford, in New England, in 1752; took the side of England against the colonies; came to London, and was knighted in 1784; entered the service of the Elector of Bavaria, by whom he was created Count of Rumford, and returned to England in 1799; went to Paris in 1802, near which city he spent the remainder of his life. His essays on practical subjects are very numerous, and were the cause of many improvements in domestic economy, and he was a great benefactor to several learned societies.

144 Martin Rychart. VANDYCK.

Full H. L., sitting, directed slightly to left, facing slightly to right, looking to front, beard and mustache, hood at back of head, fur-lined gown, right arm on chair. Under, *Martin Rychart. Engrav'd from a most Capital Painting of Vandyck in the collection of the Rt Honble the Earl of Warwick, by J. R. Smith & Publish'd by him Novr 10th 1779, at No 10, Batemans Buildings Soho Square, London. H. 15; Sub. 14; W. 11.*

Landscape painter of Antwerp. He died at Paris, 1636, in his 45th year.

145. William Saunders.

Nearly W. L., sitting, directed towards left, facing and looking to front, white hair, dark clothes, coat buttoned across vest, right arm on table to left on which lie books, fore finger pointing, left elbow on arm of chair. Under, in centre various medical emblems and books, *Published April 29th 1803 by I. R. Smith 31 King Street Covent Garden & I Ackermann 101 Strand. J. R. Smith pinxt et excudit William Saunders M D. F R. S. & S. A. From the Original Picture in the possession of James Curry, M. D. Physician to Guy's Hospital.* H. 19 $\frac{1}{8}$; Sub. 18; W. 13 $\frac{3}{8}$.

Born in Scotland, 1743; studied medicine at Edinburgh; settled in London, and appointed physician to Guy's Hospital, in 1770. He greatly improved the system of teaching medical science, and published a treatise on the lion, and several other works. He died in June, 1817.

146. Earl of St. Vincent. STUART.

W. L., standing, directed towards right, looking to front, right hand holding hat, left extended, ships in distance. Under, *Painted by Gabriel Stuart. Engraved by J. R. Smith Mezzotinto Engraver to his Royal Highness the Prince of Wales The Earl of St Vincent.* H. 25 $\frac{3}{4}$; Sub. 24 $\frac{1}{8}$; W. 18.

I. As described.

II. Face altered, made older, and turned towards right, engraver's name erased, at bottom, *Published Sept 3, 1797 by I. R. Smith King Street Covent Garden.*

See pages 11 and 807.

147. Madam Schindlerin. REYNOLDS.

H. L., in oval frame, head bent towards left, facing to front, glancing towards right, lace cap, strings tied under chin, tie loosely round throat, black mantle, hands in muff. Under, *Painted by Sr Joshua Reynolds Engraved by J. R. Smith The Schindlerin Published Jan'y 20th 1777 by John Boydell Engraver in Cheapside London.* H. 15; Sub. 13 $\frac{1}{8}$; W. 10 $\frac{7}{8}$; O. D. H. 7 $\frac{1}{8}$; W. 6 $\frac{3}{4}$.

I. Before any inscription, not quite finished.

II. Before inscription, in scratched letters, *Painted by Sr Joshua Reynolds Engraved by J R Smith The Schinderlin Published 20 Jan'y 1777 by J Boydell Engraver in Cheapside London.* Brit: Mus.

III. As described.

A German singer, who appeared in London early in 1775, and sang with the tenor Rauzzini. Burney says she was young and by many thought handsome; her figure was elegant and graceful, and she was a good actress; her voice was a mere thread, and off the stage she was silly, insipid, and coquettish. This character is fully borne out by the portrait, which has some years since been engraved in line for the "Royal Gallery of British Art," by Humphreys.

148. William Sclater. HONE.

Full H. L., in square frame, sitting, directed, facing, and looking to front, hair full, clerical dress, right elbow on chair, hand holding spectacles. Under, *Painted by N Hone. Engrav'd by J. R. Smith Wm Sclater. D. D.* in scratched letters, *Pub 15 April 1777 by W Humphrey No 70 St Martins lane.* H. $15\frac{1}{8}$; Sub. $13\frac{1}{8}$; W. 11; l. B. H. 11; W. $8\frac{1}{2}$.

I. As described.

II. Slightly reworked, light on rim of spectacles darkened, address nearly obliterated.

Rector of Bow Church, London. He was accidentally killed when coming up St. Mary Hill, by the fall of a bag of carraway seeds out of the slings as it was being hoisted into a grocer's warehouse, 11th Feb., 1778.

149. Jonathan Shipley. REYNOLDS.

II. L., in oval frame, directed, facing, and looking towards front, wig, bands, episcopal robes. Under, *Painted by Sir Joshua Reynolds Engraved by J. R. Smith. The Rt Revd Jonathan Shipley Bishop of St Asaph. Publish'd 5th feby 1777 by J R Smith No 10 Batemans Buildings Soho Square.* H. $13\frac{1}{8}$; Sub. $12\frac{1}{8}$; W. $9\frac{1}{8}$; O. D. H. 8; W. $6\frac{1}{4}$.

I. Before any inscription.

II. As described. Brit: Mus.

Born, 1714; educated at Oxford; entered the Church, and was chaplain to the Duke of Cumberland; bishop, as above, 1769. Died, 9th Dec., 1788. His works, comprising sermons, charges, and parliamentary orations, were published in 1792. It is supposed that his hostility to the American War precluded his further preferment.

150. (James Sibbald.) (MISS BLAKE.)

W. L., standing, directed towards, facing, and looking to front, white cravat, apron, right hand holding up pine-apple, left hand hold-

ing hat, garden seat and plants in background. Under, in scratched letters, *Painted by a young Lady price 10/6. Publish'd 20th March 1775 by J. R. Smith Batemans buildings Soho.* H. 20; Sub. 19 $\frac{3}{4}$; W. 14.

Gardener to Thomas Delaval, Esq., at Clapham.

For the painter, see page 63.

151. Mrs. Siddons. LAWRENCE.

H. L., in oval frame, directed, facing, and looking towards right, turban with plume and feathers, veil at back, jewelled belt, left hand across waist, pointing towards left. Under, *Painted by T Lawrence. Engraved by J. R. Smith. To the Lady of Sr Wm James Bart this print of Mrs Siddons, in the Character of Zara (in the Mourning Bride, Act 2d Scene the last) is inscribed & presented by her Ladyships most grateful Sert T. Lawrence, Æt. 13. Publish'd June 18th 1783 by T Lawrence Alfred Street Bath.* H. 15; Sub. 13 $\frac{1}{4}$; W. 10 $\frac{7}{8}$; O. D. H. 12 $\frac{7}{8}$; W. 9 $\frac{5}{8}$.

I. Inscription in scratched and open letters. Brit: Mus.

II. As described.

See page 197. For Lady James, page 62.

152. Mrs. Sidney. COSWAY.

Full H. L., directed and looking towards left, veil over hair, holding urn with both hands. Under, in scratched letters, *R Cosway p Mrs Sidney Publish'd Octr 11th 1771.* H. 15 $\frac{1}{2}$; Sub. 14 $\frac{1}{4}$; W. 11 $\frac{1}{8}$. Copied by J. Wilson.

153. Sir John Smith. OPIE.

H. L., in oval frame, directed slightly to right, facing and looking to front, own hair, frill, striped vest turned down over coat, which is buttoned across chest. Under, in centre arms, *Painted by J Opie, 1784, Engraved by J. R. Smith, Mezzotinto Engraver to His Royal Highness the Prince of Wales Sir John Smith Bart.* H. 15; Sub. 13 $\frac{1}{4}$; W. 11.

I. As described.

II. Face entirely altered, made older and fatter, very high collar to coat, which is also changed, oval reworked inside frame, O. D. H. 11 $\frac{3}{8}$; W. 9.

See page 12. He was probably a patron of Opie in his early days.

154. (Mrs **Smith** and Mrs. **Prothero**.)

Full H. L.'s., in oval frame, sitting together on sofa, lady to left wearing black hat and dark cape; lady to right large cap with ribbon and indoor dress, her left hand holding the other's right. Under, *J. R. Smith delint et sculpsit. Les Deux Amis, or The two Friends. Published March 7th 1778, by W. R. Shropshire, No 158 New Bond Street.* H. $10\frac{1}{2}$; Sub. $9\frac{1}{8}$; W. $7\frac{3}{8}$; O. D. H. $5\frac{3}{8}$; W. $4\frac{1}{4}$.

I. Before inscription.

II. As described.

III. Reworked. No shadow from hat on face of lady to left.

According to Bromley, p. 445, this Mrs. Smith was the first wife of the engraver of the print. Query if Mrs. Prothero was sister of the engraver, and wife of John Prothero, who died 7th June, 1780, from being shot in the leg when crossing home from the Mansion House to Bucklersbury.

155. (Mrs. **Smith**.)

H. L., in oval frame, directed, facing, and looking towards right, hat and feathers, hair powdered, kerchief across bosom, dark cape thrown down from shoulder. Under, *Painted & Engraved by J. R. Smith. Publish'd Jan'y 20 1783 by J. R. Smith No 83 Oxford Street London.* H. $14\frac{1}{8}$; Sub. $12\frac{3}{8}$; W. $10\frac{1}{8}$; O. D. H. 11; W. 9.

Thus named on authority of Brandes Catalogue, p. 610. Query if she was the engraver's second wife.

156. (Miss **Smith**.)

H. L., in oval frame, directed, facing, and looking towards right, large lace cap, arms crossed, elbows leaning on counter before her, on which gloves are lying. Under, *Painted & Engraved by J. R. Smith. Grisette. Vide Yoricks Sentimental Journey Vol I Page 176. Published March 3d 1776 by John Boydell Engraver in Cheapside London.* H. $10\frac{1}{8}$; Sub. $8\frac{1}{2}$; W. $7\frac{3}{4}$; O. D. H. $5\frac{1}{4}$; W. $4\frac{1}{4}$.

I. Before inscription, in scratched letters, *Painted & Engraved by J. R. Smith*, in MS., "publish'd 20th feby 1776."

II. Added, in scratched letters, *The Grisette Vide Yoricks Sentimental Journey Vol I page 176. Publish'd March 3d 1776 by J. Boydell Engraver in Cheapside London.*

III. As described.

According to Bromley, p. 448, daughter of the engraver; but this is not possible, as he was only about twenty-four at the date of the print, which therefore probably represents his sister. It is to be

regretted that the personages of these three prints are not accurately identified, for they are very pleasing portraits.

Miss Sneyd. See No. 190.

157. Mrs. Stables and daughters. ROMNEY.

Nearly W.L., sitting on right, directed to left, facing towards and looking to front, embracing her younger child, who is standing before her with arms round her neck; to left the elder girl, standing behind slab on which she is resting a basket of fruit, tree in background, column to right. Under, *Painted by G : Romney Engrav'd by J, R, Smith. Mrs Stables & two Daughters Harriet & Maria London Pubd March 1st 1781 by I. R. Smith, opposite the Pantheon Oxford Road.* H. $19\frac{3}{4}$; Sub. $17\frac{5}{8}$; W. $13\frac{3}{4}$.

I. Before inscription.

II. As described.

Wife and children of John Stables, Esq., one of the supreme council at Calcutta, who died 21st Jan., 1796.

158. Mrs. Stanhope. REYNOLDS.

Nearly W. L., sitting, directed, facing, and looking towards left in attitude of contemplation, hair loosely bound, right elbow resting on knee, hand to cheek, left arm hanging beside her, in background towards left pond and landscape with trees, above which appears the full moon. Under, *Painted by Sr Joshua Reynolds Engrav'd by J. R. Smith The Honble Mrs Stanhope London Publish'd Novr 17, 1783 by J, R, Smith No 83 Oxford Street.* H. $19\frac{7}{8}$; Sub. $17\frac{3}{4}$; W. 14.

I. Before inscription, same in scratched letters. Brit: Mus.

II. As described.

III. Modern, plate much worn and retouched in parts, the delicate effect of the moonlight over subject in the previous states completely lost.

Eliza Falconer, one of the beauties of the day; married the Hon. Henry Fitzroy Stanhope, younger son of the 2nd Earl of Harrington. He died in Curzon-street, 20th Aug., 1828.

159. Louisa, Lady Stormont. ROMNEY.

Nearly W. L., sitting on right, directed and looking towards left, arms folded. Under, *Painted by G Romney Engraved by J R Smith London Publish'd May 1 1781 by Jas Birchall No 173 near St Martins Church.* H.

I. Before inscription, in scratched letters, *Painted by G Romney Engraved by J R Smith London publish'd 18th May 1780 by J R Smith No 10 Batemans Buildings Soho Square.*

II. As described.

Born 1st July, 1748; youngest daughter of 9th Lord Cathcart; married, first, 5th May, 1776, to David, 7th Viscount of Stormont (who died 1st Sept., 1796); on the death of her husband's uncle, the Earl of Mansfield, in 1793, she inherited that title pursuant to the first patent made under the idea that an English peerage could not be limited in remainder to a Scotch peer. She married, secondly, Oct. 19th, 1797, Rt. Hon. Fulke Greville, third son of 1st Earl of Brooke and Warwick. She died at Richmond, 11th July, 1843.

160. Synnot children. WRIGHT.

W. L.'s., the eldest, a boy, on right, directed and looking towards left, kneeling before a large wicker cage in centre, left hand stretched out to his brother, who stands behind the cage, looking to front, for a dove which he holds back with left hand; towards left the youngest, a girl, directed towards right, looking to front, arms crossed on breast, trees in background. Under, *Engrav'd by J. R. Smith, from an Original Picture of J. Wright of Derby. Children of Walter Synnot Esqr. London Publish'd April 25 1782 by J. R. Smith, No 83 opposite the Pantheon, Oxford Street.* H. 20; Sub. 18; W. 13 $\frac{1}{2}$.

I. Before inscription. Sykes Catalogue.

II. As described.

Walter Synnot, Esq., of Ballynoger House, Co. Armagh, who was afterwards knighted, married, first, 1770, Jane, daughter of John Seton, Esq., of Camberwell, Surrey, representative of the Setons of Parbroth. Their children are those represented above, viz. :—

Marcus, born 21st June, 1771; succeeded his father, and served as High Sheriff of Co. Armagh.

Walter, of Ballywater, Co. Armagh, captain in 66th Regt.

Maria Eliza, died, unmarried, in 1800, aged 24.

161. Lieut.-Col. Tarleton. REYNOLDS.

W. L., standing, with left foot on cannon, looking towards left, uniform, hands drawing sword, horses and groom to left. Under, *Painted by Sir Joshua Reynolds. Engraved by J. R. Smith Lt Col Tarleton. London Publish'd Octr 11th 1782 by J. R. Smith opposite the Pantheon Oxford Street.* H. 25 $\frac{1}{4}$; Sub. 24 $\frac{1}{2}$; W. 15 $\frac{1}{2}$.

I. Before inscription, similar, in scratched letters. Brit : Mus.

II. As described.

III. "83 — Street" erased; instead, *31 King Street Covent Garden*. Brit : Mus.

Bannastre, third son of John Tarleton, Esq., Mayor of Liverpool, who repurchased the old family seat of Aigburth; born, 21st Aug., 1754, entered the cavalry, and served with much distinction in the American War, 1776-81, under Lord Cornwallis; published, in 1787, a "History of the Campaign in the Southern Provinces;" M.P. for Liverpool, in the Parliaments of 1790, 1802, and 1807; major-general, 1794; lieutenant-general and commander in the South of Ireland, 1801; Colonel of the 21st Dragoons, 1802; Governor of Berwick, 1808; general, 1812. In 1818, he was created a baronet; appointed Colonel of the 8th Dragoons; and, in 1820, G.C.B. He died at Leintwardine, Shropshire, 23rd Jan., 1833.

The Reynolds Catalogues have not sufficiently identified this personage.

162. Tayadaneega. ROMNEY.

Full T. Q. L., standing, directed towards right, facing towards and looking to front, headdress of feathers, gorget, hunting-dress, right hand carrying hatchet, left hand to waist. Under, in scratched letters, *Joseph Tayadaneega called the Brant, the Great Captain of the Six Nations. Engraved from an Original painting of G Romney in the Collection of the Right Honble the Earl of Warwick by J R Smith & publish'd the 10th of feby 1779.* H. 19 $\frac{1}{8}$; Sub. 17 $\frac{3}{4}$; W. 13 $\frac{1}{8}$. Brit : Mus.

Probably one of the Indian chiefs presented to George III. by Colonel Johnson, 5th March, 1776. Colonel Joseph Brandt, the celebrated Sachem of the Mohawks, arrived in London, 14th Dec., 1785, from the confederate chiefs, meditating a war against the United States.

163. Benjamin Thompson.

Full H. L., in grounded border, sitting, directed, facing, and looking towards right, plain coat buttoned across chest, right elbow on books lettered, *Kotzebue, Ludwigs Lexicon*, left arm across back of chair. Under, *Mr Benjn Thompson. Painted Engraved & Published Augt. 20. 1799. by I. R. Smith, Mezzotinto Engraver to his R. H. the Prince of Wales, No 31 King Street Covent Garden, London.* H. 15; Sub. 14 W. 11; Sub. 10 $\frac{1}{2}$; I. B. H. 10 $\frac{1}{8}$; W. 8 $\frac{5}{8}$.

I. Under subject to left, *Proof*.

II. As described.

Son of Benjamin Blaydes Thompson of Kingston-upon-Hull; resided for some years in Germany, and published translations from the works of Kotzebue, Schiller, and others, 1798-1805. He married Miss Jane Bourne, and settled for some years at Nottingham. He died in Nelson-square, Blackfriars-road, London, 26th May, 1816.

See under Thompson.

This was also the name of Count Rumford. See page 1299.

164. Rev. A. M. **Toplady**.

T. Q. L., sitting, directed, facing, and looking towards right, wig, bands, clerical dress, right elbow on book on table to left, lettered, *Holy Bible*, left hand on knee, curtain above. Under, in centre arms, motto, NON NOBIS DOMINE. *J. R. Smith delineavit et sculpsit. Published as the Act directs, 31. Mar. 1777 Augustus Montague Toplady. A.B. Vicar of Broad Hembury. Printed for & Sold by Carrington Bowles, No 69 in St Pauls Church Yard, London, to left 353. H. 14; Sub. 13; W. 9½.*

Born at Farnham, 4th Nov., 1740; educated at Westminster School, and at Trinity College, Dublin; received orders, 1762, and soon afterwards was inducted into the Devonshire living named above. He published from thence and afterwards from London many works, chiefly in defence of Calvinism in the Church of England, and shortened his life by too great application to study, dying on 11th Aug., 1778. His works were collected and published in 1794, and have gone through many editions. One of his hymns is the well-known "Rock of Ages, cleft for me."

165. James, Lord **Tyrawly**. CUMING.

H. L., in grounded border, directed towards left, facing towards and looking to front, white cravat and vest, dark coat. Under, *Painted by W Cuming Engraved by I. R. Smith Mezzotinto Engraver to H. R. H. the Prince of Wales James Baron Tyrawly, Barrack-Master General, and first Commissioner of the Board of Works in Ireland. Pub. March 20, 1802, by W Cuming, Dublin, & to be had of I. R. Smith No 31 King Street, Covent Garden. H. 15; W. 10¾; I. B. H. 11¼; W. 9½.*

Eldest son of James Cuff, Esq., of Elm Hall, County Mayo; M. P. for Mayo; held several public offices; created a peer as above, 1797. He married, in 1770, the only daughter of Richard Levinge, Esq., who

died without surviving issue, in 1808, and afterwards contracted an alliance with Miss Wewitzer the actress. He died at Castlelacken, Co. Mayo, 15th June, 1821, in his 74th year.

166. (Miss **Vernon.) WILLISON.**

H. L., in oval frame, directed towards right, dog licking her face. Under, *Willson Pinxt Smith fecit. London Printed for R. Sayer & J. Bennett Map & Printsellers No 53 Fleet Street, as the Act directs 1st July 1775.* H. 14 $\frac{7}{8}$; Sub. 13 $\frac{3}{4}$; W. 11.

167. George, Prince of **Wales. GAINSBOROUGH.**

W. L., standing, directed towards front, facing and looking towards right, cavalry uniform, star, long boots and spurs, right hand on hip, left arm on shoulder of charger behind him, hand holding hat, tree in background behind horse's head to right. Under, *Painted by Thos Gainsborough Esqr R. A. Engraved by John Raphael Smith His Royal Highness George Prince of Wales. London Publish'd April 28 1783 by J. R. Smith No 83 Oxford Street.* H. 26; Sub. 24 $\frac{3}{8}$; W. 18.

I. Inscription in open letters.

II. As described.

III. Retouched, artists' names erased; instead to right, *Engraved by J. R. Smith Mezzotinto Engraver to his Royal Highness the Prince of Wales.*

IV. Altered, and much and unskillfully reworked, figure older and fatter, horse made shorter, and troop added in distance to left, "of Wales" altered to *Regent*, address altered to *London Publish'd the 12 of August 1813 at No 19 Picket Street Strand.*

168. Id.

W. L., standing, directed to front, facing and looking towards right, uniform, right arm leaning on saddle of horse standing on left with head bending down, sword in left hand, cavalry in distance to right. Under, *Painted & Engraved by J. R. Smith Mezzotinto Engraver to His Royal Highness the Prince of Wales His Royal Highness George Prince of Wales London Published May 30th 1792 by I. R. Smith No 31 King Street Covent Garden.* H. 26; Sub. 24 $\frac{1}{8}$; W. 18.

169. (Id.)

Head similar in reverse to that of print by Hodges, No. 30. See page 637. H. 7; W. 5 $\frac{1}{2}$.

An impression has been met with, having under it, in MS., "by J. R. Smith never published."

170. George Wallis. HARRISON.

H. L., directed, facing, and looking towards left, wig over white hair, plain coat, hands holding stock of gun, eye-glasses over right fore finger. Under, *Painted by J Harrison. Engraved by I. R. Smith Engraver to H. R. H. the Prince of Wales. George Wallis, The late Celebrated Antiquary & Gunsmith of Hull. Nat 20 Apl 1731. Obt 17 Apl. 1803. Publish'd June 20 1804, by J Harrison Portrait Painter, Hull. H. 15; Sub. 11¼; W. 11; Sub. 8½.*

171. Count Wallenstein. DOW.

Full H. L., standing, directed, facing, and looking towards left, hair full, embroidered sash from right shoulder, loose sleeves, right hand on staff. Under, *Gerrard Dow pinxt I. R. Smith fecit. Publish'd as the Act directs Novr 25, 1772, by I. R. Smith, No 4 Exeter Court, near Exeter Change, Strand. Count Wallenstine. This brave General fought successfully 30 Years under Leopold Emperor of Germany, & led the Imperial Army several times, against Gustavus Adolphus, King of Sweden. Engrav'd from an Original & most Capitol Picture, as large as Life, by Gerrard Dow, in the possession of Mr Bonnell. To Dr Bragg, an admirer & encourager of the polite Arts, this Plate is Dedicated, by his particularly obliged, & hble Servt Iohn Raphael Smith. To left, in scratched letters, Sold by W Humphrey Gerrard Street Soho 1776. H. 19¾; Sub. 17¾; W. 13¾.*

Born, 1583. Died, 25th Feb., 1634.

172. (Walton Family.) The Fruit-Barrow. WALTON.

W. L.'s., in centre an old man stooping over his barrow, and placing cherries in scales, to left near edge of street pavement a young lady standing, directed towards right, facing towards and looking to front, high dark hat and feathers, light summer dress, with left hand paying the fruit-man, with right hand holding a bag into which a little girl in front is putting the fruit, to right two boys standing at barrow, the elder with left hand in trowsers' pocket, the younger behind putting a cherry to his mouth, high wall at back to right, and perspective of street in distance to left. Under, *Painted by H. Walton Engraved by J. R. Smith The Fruit Barrow Pubd 6th March 1780 by H. Humphrey No 18 New Bond Street. H. 19¾; Sub. 18¾; W. 14.*

I. Before inscription, in scratched letters, *Painted by H Walton*

Engraved by J R Smith The Fruitbarrow London publishd March 6 1780 by J R Smith No 10 Batemans Buildings Soho Square, Torre Printseller Market lane St James's & at No 171 Strand.

II. As described, retouched.

According to Bromley, p. 447, the children of the painter ; according to Brande's Catalogue, the young lady is Miss Carr (and very charming she is), the boys the nephews, and the little girl the niece of Walton.

Mrs. Ward. See Bromley, p. 474.

173. Joseph Warton. REYNOLDS.

H. L., directed slightly to left, facing towards and looking to front, wig, bands, black gown, right hand before breast. Under, *Painted by Sr Joshua Reynolds Engrav'd by J, R, Smith Joseph Warton, D.D. Master of Winchester College. Pubd 15 April, 1777, by J R Smith No 10 Batemans Buildings, Soho Square, & W Humphrey Gerrard Street Soho.* H. 15 ; Sub. 13 $\frac{3}{8}$; W. 10 $\frac{7}{8}$.

I. Before inscription, in scratched letters, *Painted by Sr Joshua Reynolds Engraved by J. R. Smith Publishd April 15. 1777 No 10 Batemans Buildings, Soho Square, London.*

II. As described.

Born, 1722 ; elder brother of Thomas Warton. See page 638. He was an elegant scholar, poet, and critic ; entered the Church ; appointed as above, 1766. He died, 23rd Feb., 1800.

174. (Henrietta, Countess of Warwick.) ROMNEY.

Nearly W. L., sitting under trees to right, directed towards left, facing towards and looking to front, head inclined forward, hair high, loose robe with pearl border at neck and armlets, hands folded on lap. Under, in scratched letters, *Painted by G Romney Engraved by J R Smith Publish'd May 12 17 by J R Smith No 83 opposite the Pantheon Oxford Street.* H. 20 ; Sub. 17 $\frac{7}{8}$; W. 13 $\frac{1}{2}$.

Daughter of Richard Vernon Esq. See page 537.

175. Sophia Weston. WORLIDGE.

H. L., in oval, directed and looking to front, facing and head inclined towards right, hat, cloak. Under, *T Worlidge pinxit J. R. Smith fecit. Miss Sophia Weston*

*Behold the semblance of the rural Fair,
Without the aid of Fashion, Debonair
Complete tho careless, Elegant tho plain
The Wish & Wonder of the village swain.*

Published 1st May 1771 by Mrs Ashley Great Queen Street Lincolns Inn Fields. H. $13\frac{3}{4}$; Sub. 12; W. $9\frac{1}{2}$.

Not mentioned by Bromley.

In some addenda to his work (see page xvi.) Pasquin gives copies of three curious letters from Reynolds to a Miss Weston, who then resided in Great Queen-street. Their date is long before that of the print; but this is subsequent to the death of Worlidge, and the picture may have been done nearly at the time of the letters.

176. (Robert Wilmot.)

H. L., oval frame in corners, directed and looking in profile to left, wig, long cravat, plain coat. Under, in scratched letters *published Jany 30th 1775.* II. 6; Sub. $5\frac{1}{2}$; W. $4\frac{1}{2}$.

Of Chaddesden, Co. Derby; succeeded his father as 2nd baronet, 1786. Died of apoplexy, 9th Sept., 1793, aged 63.

177. Henry Woodward. VANDER GUCHT.

T. Q. L., standing, directed to left, facing towards and looking to front, hat and feather, dress trimmed with ribbons and lace, sword at left side, hands on hips, curtain in background. Under; *Painted by B Vandergucht. Engraved by J, R, Smith. Mr Woodward in the Character of Petruchio. Publish'd 15th Sept 1774 by J, R, Smith No 4 Exeter Court & W Humphrey printseller Gerrard Street Soho.* H. $14\frac{1}{8}$; Sub. $13\frac{1}{2}$; W. $10\frac{3}{8}$.

I. Before inscription, in scratched letters, *Painted by B Vander-gucht Engraved by J R Smith publish'd 10th September 1774 by J R Smith.*

II. As described.

III. Address erased; instead, *Pubd by W Richardson, Antient & Modern Print Warehouse 174 Strand.*

See page 904.

178. Miss Younge, with Messrs. Dodd, Love, and Waldron.

WHEATLEY.

W. L.'s., standing, towards left Miss Younge, as Viola, turban and plume, right hand holding sword which trails on ground, supported by Waldron on left, black dress, white collar, Dodd towards right, unwillingly trying to draw his sword, Love behind him to right, endeavouring to encourage him, in background large trees, landscape in distance. Under, *Painted by Francis Wheatly Engrav'd by J, R, Smith Miss Younge, Mr Dodd, Mr Love & Mr Waldron in ye Characters*

Miss Younge & Mr Waldron

of *Viola*, *Sr Andrew Aguecheek*, *Sr Toby Belch & Fabian*. *Publish'd March 1st 1774 by Robt Sayer No 53 Fleet Street. Shakespeare's 12th Night Act 4th.* W. 20; H. 17; Sub. 15 $\frac{7}{8}$.

I. Before inscription, in scratched letters, *Wheatly pinxt J R Smith fecit Publish'd 1st March 1774.*

II. As described. Brit: Mus.

Miss Younge was afterwards Mrs. Pope. See page 798.

For Mr. Dodd. See page 797.

James Love was a name assumed by Dance, one of the sons of the city surveyor; he was at first patronised by Walpole, but afterwards had to go on the stage. He wrote several pieces, and died early in 1774.

Francis Waldron was both actor and dramatist, and also for some time kept a bookseller's shop; he retired from the stage about the end of the century.

179. Schoolboys. BIGG.

W. L.'s., towards left a blind beggarman sitting on ground, his wallet beside him, hat held out between his knees, his dog at his feet, holding up stick on which is a notice-board from a "poor old man who has been blind forty-one years;" in the centre two lads standing, one pointing towards notice with right hand, left arm round the other's neck, at their feet a younger boy, kneeling on right knee and emptying basket, landscape in distance to right. Under, *Painted by W. Bigg. Engrav'd by J. R. Smith School Boys giving Charity to a Blind Man. London Publish'd Octr 10, 1781 by J. R. Smith No 83 opposite the Pantheon Oxford Street and J. Birchall No 473 Strand.* W. 21 $\frac{7}{8}$; H. 18; Sub. 17 $\frac{1}{4}$.

Companion to following.

180. Lady and Children. ID.

W. L.'s., on right a poor woman sitting on the ground, sleeping child in her lap, basket beside her, receiving money from a little girl standing in centre, behind her stands a lady elegantly dressed, and an elder girl, towards left a black servant boy, holding cloak and umbrella, lapdog in front, landscape with mansion in distance to left. Under, *Painted by W. Bigg Engraved by J. R. Smith A Lady and her Children relieving a Cottager London Publish'd July 1st 1782 by J. R. Smith No 83 Oxford Street & J. Burchell No 473 Strand.* W. 21 $\frac{3}{4}$; H. 17 $\frac{7}{8}$; Sub. 17 $\frac{1}{4}$.

Companion to foregoing.

181. Astarte and Zadig. R. HONE.

W. L.'s., lady reclining on ground, veil over head, writing on sand, behind young man in eastern costume bending over her. Under, *Painted by R Hone Engrav'd by J. R. Smith Astarte & Zadig. Vide Voltaire's Book of Fate. London Publish'd Novr 18 1784 by J Birchall No 473 Strand. W. 22; H. 18; Sub. 17 $\frac{3}{8}$.*

182. Children. KITCHINGMAN.

W. L.'s., two girls and boy in wood. Under, in scratched letters, *Painted by J Kitchingman Engraved by J R Smith Children seeking a Birds nest. Published 25 October 1774. H. 8 $\frac{1}{2}$; Sub. 8 $\frac{3}{8}$; W. 6 $\frac{1}{2}$.*

A print of a mendicant and dog after this painter has been stated to be by this engraver, but is only published by him. See page 788.

183. Lady at Haymaking. LAWRENSON. *Original copy*

W. L., standing, directed towards right, facing towards and looking to front, wide hat, dress looped up, leaning on hay-fork, waggon loaded with hay in background to right, landscape in distance. Under, in scratched letters, *Painted by W Lawrenson Engraved by J R Smith A Lady at Haymaking London Publish'd Octr the 8th 1780 by J R Smith No 10 Batemans Buildings Soho & J Birchall No 473 Strand. H. 20; Sub. 18; W. 14.*

184. Palemon and Lavinia. ID. *Original copy*

W. L.'s., standing, lady towards left, looking downwards, right hand holding ears of corn, left hand clasped by those of young man beside her, reapers in distance to left, mansion to right. Under, *Painted by W Lawranson Engraved by J, R, Smith Palemon and Lavinia*

*Won by the charm
Of goodnefs irresistable, and all
In sweet disorder lost, she blushed consent*

Thompsons Autumn. London publish'd 10 Novr 1780, by Jas Birchall No 473 Strand & J R Smith No 10 Batemans Buildings Soho Square. H. 20; Sub. 18 $\frac{3}{8}$; 14.

There is a print of Cymon and Iphigenia, companion to foregoing.

185. Visit to the Grandmother. NORTHCOTE.

W. L.'s., sitting, on left old lady knitting, her cat beside her, large

work-basket at her feet, on right young lady reading aloud, behind another young lady, wearing hat and feather, and sewing. Under, *Painted by J. Northcote. Engraved by J. R. Smith Mezzotinto Engraver to His Royal Highness the Prince of Wales. A Visit to the Grandmother. London Publish'd May 14th 1785 by J. R. Smith No 31 King Street Covent Garden. H. 21 $\frac{3}{4}$; Sub. 20 $\frac{1}{2}$; W. 15 $\frac{3}{4}$.*

The foregoing is probably a second address.

A companion was painted by J. R. Smith. See under W. Ward.

186. Fortuneteller. PETERS.

H. L's., in centre a young lady, directed to front, hat and feathers, strings tied under chin, throat uncovered, facing and looking towards woman on left, who holds her right hand, and having examined the palm, is foretelling her fate, to right young boy smiling, forefinger on lip. Under, *Painted by the Revd Mr Peters R. A. Engrav'd by J. R. Smith Mezzotinto Engraver to His Royal Highness the Prince of Wales The Fortune Teller To his Grace Charles Duke of Rutland &c. &c. &c. a Lover and Patron of the Arts this Plate is most humbly Inscribed by his most devoted & obedt servt J. R. Smith London Publish'd May 22d 1786 by J. R. Smith No 83 Oxford Street. W. 19 $\frac{3}{4}$; Sub. 17 $\frac{1}{8}$; H. 17 $\frac{7}{8}$; Sub. 14 $\frac{3}{4}$.*

I. Before alteration in young lady's face; in this state the eyes are turned upwards, and the mouth laughing, the entire expression being wholly different, yet evidently representing the same person. The plate is less worked on in several places.

II. As described.

Companion to the Gamesters, by W. Ward.

187. Lady. ID.

H. L., directed, facing and looking to front, head inclined towards right, hat and feathers, large curls, muslin shawl round shoulders, left hand on bosom beneath it, pearl bracelet on arm, curtain in background. Under, *Painted by Wm Peters R. A. Engraved by J. R. Smith. Love in her eye sits playing. Published May 1st 1778 by I Boydell Engraver in Cheapside London. W. 15 $\frac{5}{8}$; H. 14; Sub. 13 $\frac{1}{4}$.*

I. Before inscription, in scratched letters, *Painted by W Peters R. A. Engraved by J. R. Smith. Published May 1st 1778 by J Boydell No 90 Cheapside London.*

II. As described,

188. Ladies in foreign costumes. 1D.

Set of Four Plates.

Each short H. L., in oval frame. H. $10\frac{1}{4}$; Sub. $8\frac{5}{8}$; W. $7\frac{7}{8}$; O. D. H. 5; W. $4\frac{1}{8}$.

Parmesan Lady.

Directed and looking in profile to left, hat covered with bows of ribbon, lace-edged collar. Under, *Wm Peters pinxit. J. R. Smith fecit. A Parmesan Lady. Published July 1st 1776 by John Boydell Engraver in Cheapside London.*

I. Before inscription, in scratched letters, *Wm Peters pinxit. J. R. Smith fecit A Parmesan Lady publish'd 30 June 1776 by John Boydell Engraver in Cheapside London.*

II. As described.

Sclavonian Lady.

Directed to front, facing and looking towards right, turban, veil falling on right shoulder, hair on left, inscription and states corresponding to foregoing.

Cremonese Lady.

Directed and looking to front, facing towards left, hat trimmed with flowers, pearl necklace, kerchief loose over shoulders. Under, *Painted by Wm Peters, Engraved by J. R. Smith. A Cremonese Lady. In the Collection of John Taylor Esqr. Published July 30th 1776 by John Boydell Engraver in Cheapside London.*

I. Before inscription, in scratched letters, *Published 30 of July 1776 by J Boydell Engraver in Cheapside London A Cremonese Lady. Engraved from a painting of Mr Peters in the collection of Jno Taylor Esqr by J. R. Smith.*

II. As described.

Venetian Lady.

Directed towards left, facing towards and looking downwards to front, black veil over head and shoulders, earring, pearl necklace, with which fingers of left hand are playing, elbow on frame of subject Under, *Painted by Wm Peters Engraved by J. R. Smith. A Venetian Lady, in the Sindall Dress. In the Collection of John Taylor Esqr. Published July 30th 1776 by John Boydell Engraver in Cheapside London.*

I. Before inscription, in scratched letters, *Publish'd 30 July 1776 by J. Boydell Engraver in Cheapside London. I: R: Smith Fecit. The Venetian drefs of the Sindall Engraved from a painting of Mr Peters in the Collection of John Taylor Esque.*

II. As described.

189. The Student. REYNOLDS.

Full H. L., young lad, in profile to left, drawing in hands, statue in background. Under, *Painted by Sr Joshua Reynolds Engrav'd by J. R. Smith. The Student. London Pubd 1 Octr 1777 by W. Humphrey & J. R. Smith No 10 Bateman's Buildings Soho Square.* H. 15; Sub. 13 $\frac{5}{8}$; W. 11.

I. Inscription in scratched letters.

II. As described.

III. Address erased; instead, *London Publish'd Decr 1 1786 by W. Dickinson Engraver Bond Street.*

IV. Plate cut down.

190. Serena. ROMNEY.

W. L., sitting, oval frame at corners, directed nearly in profile to left, cap with wide ribbon round it, reading book (Miss Burney's *Evelina*) held open on lap, candle on table to left. Under, *Painted by G. Romney Engraved by J. R. Smith. Serena.*

*Sweet Evelina's fascinating power
Had first beguil'd of sleep her midnight hour,
Possest by Sympathy's enchanting sway,
She read, unconscious of the dawning day.*

H. ; Sub. 18 $\frac{1}{2}$; W. 13 $\frac{3}{4}$.

Said to be a portrait of Miss Sneyd. (Query, if the lady who married Mr. Davenport?) See page 746. Jones engraved in stipple another portrait of Romney's, of this same person, taken in full front view in the same attitude, also inscribed *Serena*, and with the foregoing verses.

191. Actresses.

Set of Six Plates.

Short H. L., engraved in large style, somewhat similar to that of Frye. Each, H. 21 $\frac{1}{8}$; Sub. 20 $\frac{1}{8}$; W. 15 $\frac{1}{4}$.

Amanthis.

Directed, facing, and looking towards left, veil round hair, edging to cape open at throat, left hand holding up purse and cross. Under, *Painted & Engraved by I R Smith, Amanthis Child of Nature Act 4. London Published April 5 1797 by I, R, Smith No 31 King Street Covent Garden. Brit : Mus.*

Said to represent Miss Wallis. See page 612.

Clara.

Directed to left, facing towards and looking to front, frill round neck, right hand holding veil over head. Under, *Painted & Engraved by I. R. Smith, Mezzotinto Engraver to his Royal Highness the Prince of Wales, & Published Feby 1st. 1803 by R Ackermann No 101. Strand. Clara. Duenna.*

Possibly represents Mrs. Billington, who appeared in this character some months before the date of the print. See page 223.

Cowslip.

Directed, facing, and looking towards right, wide hat, holding up bowl of milk with both hands, on edge of bowl, *J. R. Smith Pinxt.* Under, *Engraved by I. R. Smith & Published June 1st 1802 by R Ackermann No 101 Strand London. Cowslip.*

I. Before "June 1st."

II. As described.

Said to represent Mrs. Wells, whose maiden name was Davies, and who performed at the Haymarket, about 1781, and afterwards at Drury Lane and Covent Garden.

Fauny.

Directed, facing, and looking to front, head inclined to right, and close chequer veil on it, necklace, right hand holding cape, which is loosely tied at throat. Under, *Painted & Engraved by I. R. Smith Mezzotinto Engraver to his Royal Highness the Prince of Wales & Published Feby 1st 1803 by R Ackermann No 101 Strand. Fanny. Maid of the Mill.*

Probably represents Miss Sims, who appeared first at Sadler's Wells, and performed this character at Covent Garden, in 1797. She afterwards went to Birmingham.

Felicia.

Directed towards right, looking to front, hat, muff. Under, *Painted and Engraved by I. R. Smith. Felicia. London Publish'd April 5th 1796 by I. R. Smith No 31 King Street Covent Garden.*

Said to represent Miss Lefevre, then, and for some time afterwards, at Drury Lane.

Rosalind.

Directed and looking towards front, cap with fur edge, peaked collar, right hand on staff, trees in distance. Under, *Engraved by I. R. Smith & Published 1802 by R Ackermann No 101 Strand London Rosalind.*

191. Albina.

W. L., sitting, directed, facing, and looking towards left, black dress, veil on head, right elbow on table before her, on which lie books, hand supporting cheek, to left greyhound lying before table, bookcase in background. Under, *Painted & Engraved by J. R. Smith. Albina.*

*I'll not the little pathway tell
That winds to thy sequester'd scene,
Where Virtue loves with thee to dwell,
Remote—unseeing and unseen.
Where Resignation takes her stand
Prompt to perform her friendly part
And gathers with a trembling hand
The fragments of a Broken Heart.*

See Ferningham's . Published Sept 1st 1791, by A. C. de Poggi St Georges Row Hyde Park. H. 22 ; Sub. 20½ ; W. 15¾.

I. Inscription in open letters.

II. As described.

Companion to following.

192. Eloisa.

W. L., sitting, directed, facing, and looking upwards towards crucifix on right, nun's dress, black veil, right elbow on back of seat, hand to bosom, left hand in lap holding paper. Under, *Painted & Engraved by J R Smith. Eloisa.*

What means this tumult in a Vestals veins.

See Pope's Eloisa to Abelard. Address, size, and states same as foregoing.

193. Eloisa and Abelard.

A pair H. L., in oval frames, published by Boydell, Jan., 1st, 1777. H. $10\frac{1}{4}$; Sub. $8\frac{5}{8}$; W. $7\frac{3}{4}$; O. D. H. $5\frac{1}{8}$; W. $4\frac{1}{8}$.

194. Promenade at Carlisle House.

W. L.'s., in oblong oval frame, ornaments in corners, in centre two ladies (query, Harriet Montague and Maria Townley) standing, one in full headdress, directed and facing to right, the other in hat, directed towards right, looking to front; to left two gentlemen and a lady (query Charlotte Somerville) seated at tea-table, at each side a lady (query Mrs. Moss and Maria Weldon) standing, the one towards centre has her right hand on the table and is addressing the gentleman; to right a gentleman standing (query J. R. Smith), directed to left; in' background open door, behind which a gentleman (query Dr. Johnson) is addressing a lady (query Lucy Haswell); attendant's face in profile behind. Under, in scratched letters, *The Promenade at Carlisle House Publishd Decemr 1st 1781 by J. R. Smith No 83 opposite the Pantheon Oxford Street London.* W. $15\frac{5}{8}$; H. $12\frac{3}{8}$; Sub. $12\frac{1}{8}$; O. D. H. $11\frac{7}{8}$.

I. As described.

II. With engraved inscription.

Carlisle House, in Soho-square, formerly the residence of the Howards, had been taken by the celebrated Mrs. Cornelys (who was by birth a German, and for several years a public singer), and converted by her into a place of amusement, which became the fashion to an extraordinary extent, her masquerades and concerts being attended by everyone, from duchesses downwards. The establishment of the Pantheon was a great blow to Carlisle House, and its mistress was not able to meet her creditors. She lived for some years under the name of Smith, and died in the Fleet, 19th Aug., 1797.

195. Boy and Girl. TATE.

. Two Plates, H. L., each W. $29\frac{1}{2}$; H. $23\frac{3}{4}$.

Life size, on right a young girl, directed towards left, looking to front, left hand holding up a lighted stick, to which a boy on left looks up, his right arm raised, at bottom towards left, *W Tate pinxt J R Smith fecit Aug 1st 1802.*

Life size, on left a boy, directed towards right, blowing into a bladder, which is nearly fully inflated, on right a girl, directed to left, looking to front, right hand raised, left hand holding pin with which she is about to pierce the bladder, on parapet of wall in background to left, *J. R. Smith fecit Sept 21st 1802.*

196. Stableboy. VANDER GUCHT.

Full H. L., directed to front, right hand holding pot of porter, left hand taking off hat in which a pipe is stuck. Under, *Painted by B. Vandergucht. Engraved by J. R. Smith. A Student of the Stable. Sold by J. Smith, 4 William Stt Manchester Square. H. 10 $\frac{3}{8}$; Sub. 10; W. 8 $\frac{3}{8}$.*

197. Plucking the Turkey. WALTON.

W. L., a woman sitting, directed nearly in profile to left, cap, cross-barred gown, apron, pulling feathers off large turkey supported on edge of hamper before her. Under, *Painted by H. Walton Engrav'd by J. R. Smith Plucking the Turkey, Publish'd as the Act Directs Jany 26 1777 by J. R. Smith No 10 Batemans Buildings, Soho Square, & W Darling Great Newport Street. Price 1-6. H. 14; Sub. 13; W. 9 $\frac{7}{8}$.*

198. The Silver Age. ID.

W. L., in oval, lengthways, a girl sitting by the roadside, a basket of chickens beside her, landscape in distance. Under, *Painted by H Walton. Publish'd 30th Jany 1778 by J. R. Smith No 10 Batemans Buildings Soho Square and W Humphrey No 70 St Martins Lane London. Engraved by J. R. Smith The Silver Age. W. 22 $\frac{3}{4}$; H. 18 $\frac{7}{8}$.*

Companion to the Golden Age. See page 598.

199. Edwin. WRIGHT.

W. L., sitting beside rock on which left arm rests, directed towards right. Under, *Edwin*

*And yet poor Edwin was no vulgar boy,
Deep thought oft seem'd to fix his youthful eye,
Dainties he heeded not, nor gaude, nor toy,
Save one short pipe of rudest minstrelsy.*

Dr Beattie's Mnistrel I Book XVI Engrav'd by I. R. Smith from an Original Picture of Jh Wright's in the possefson of Jno Milnes Esqr Wakefield Yorkshire. London Pubd Decr 30 1778 by H Humphrey No 18 New Bond Street. H. 20; Sub. 17 $\frac{1}{8}$; W. 13 $\frac{7}{8}$.

200. Watercress Girl. ZOFFANY.

Full H. L., directed and looking towards front, hood, cloak, hands clasped together, basket on left arm. Under, *Painted J. Zoffany R.A.*

Engraved by J. R. Smith The Water-cress Girl. Publish'd as the Act directs Sept 9th 1780 by W Humphrey Temple Bar. H. 15; Sub. 13 $\frac{5}{8}$; W. 10 $\frac{7}{8}$.

Musgrave Catalogue, p. 322, calls this girl Jane Wallis, and mentions a proof state of the print.

T. SMITH designed and engraved the following :—

(John **Silk.**)

Standing in pulpit, directed towards, facing and looking to left, uniform, right hand extended, left hand on book on cushion, candles at each side. Under, *T Smith del et sculp The Inspired Drummajor of the N—shire Militia. Published as the Act directs 29 May 1772. by Thos Willson. H. 9 $\frac{7}{8}$; Sub. 8 $\frac{1}{2}$; W. 7.*

This personage is identified by Bromley, p. 456, who calls him of the Northamptonshire Militia.

WILLIAM SMITH is mentioned by Bromley as a pupil of Clowes (see page 142); but on No. 5 it is distinctly stated that he was pupil of Pether; as it is said that he became a stockbroker, he probably gave up engraving at an early period of life. He is not mentioned by Redgrave.

1. John **Gay.** ZINCKE.

H. L., in oval inside panelled frame, directed to right, facing round towards and looking to front, cap, collar open, loose dark gown. Under, *Zinck pinx Wm Smith del et sculp. Johannes Gay Life is a jest—know it. Published as the Act directs Decr 1st 1775 by I Thane Gerrard Street Soho. H. 13; Sub. 10 $\frac{1}{2}$; W. 8 $\frac{7}{8}$; O. D. H. 7; W. 5 $\frac{3}{8}$.*

I. Before inscription, in scratched letters, *Zinck pinxt W, Smith delint et sculpt Mr Gay published Decr 1st 1775 by J Thane, Gerrard Street Soho London.*

II. As described. Brit : Mus.

See page 790.

2. John **Hancock.** COPLEY.

H. L., in oval frame, directed and facing towards right, looking to front, wig, coat, and vest, having flowers embroidered upon them, at

bottom to right, *Publiſh'd as the Act directs Sept⁴th 1775.* Under, *Copeley pinx. W. Smith ſculp. The Honble John Hancock Esqr. Late Governor of Boston in North America Done from an Original Picture in the Poſſeſſion of Capt James Scott Publiſh'd by John Scott No 4 Middle Row, Holborn.* H. $13\frac{7}{8}$; Sub. $12\frac{1}{2}$; W. $9\frac{1}{8}$; O. D. H. $10\frac{5}{8}$; W. $8\frac{1}{2}$.

President of the Congress when the Declaration of American Independence was proclaimed. He died at Boston, 8th Oct., 1793, aged 57.

3. Richard **Rawlinson**.

H. L., in oval frame, directed and looking towards front, facing slightly towards right, wig, bands, gown. Under, *Vertue delin. W Smith Fecit. Richd Rawlinson L.L.D.* H. 10; Sub. 9; W. $6\frac{1}{8}$; O. D. H. $7\frac{3}{4}$; W. $5\frac{3}{4}$.

I. As described.

II. "W" before engraver's name almost obliterated.

Fourth son of Sir Thomas Rawlinson, Lord Mayor of London; educated at Oxford; a celebrated antiquary, collector, and author of several works. He died at Islington, 6th April, 1755.

4. (Rosamond.) **BARRY**.

H. L., in oval frame, directed to left, facing towards and looking to front, veil on hair, curl falling on left shoulder, cloak, helmet to left, building in background. Under, *Painted by T. Barry R.A. Engrav'd by W Smith Pubd 4th Sepr 1776 by Wm Humphrey Gerard Street Soho.* H. $9\frac{1}{8}$; Sub. $8\frac{5}{8}$; W. $6\frac{3}{4}$; O. D. H. $7\frac{1}{8}$; W. $5\frac{7}{8}$.

5. Youth. **ROSALBA**.

H. L., a youth, looking to front, skin over shoulder, holding up apple. Under, in scratched letters, *Rose Alba Pinxt W Smith Pupil to M W Pether Fecit. Publish'd April 14 1773 & Sold by J Pether in Berwick Street.* H. 18; Sub. 15; W. $12\frac{1}{4}$. Brit: Mus.

SPICER, the engraver of the following is considered by Redgrave to have been distinct from Henry Spicer, the miniature painter, who died in 1802, aged 61; but this may not have been so.

1. Barbara, Countess of **Coventry**. **REYNOLDS**.

H. L., similar in reverse direction to portion of print by J Watson.

Under, *Reynolds pinxt Spicers fecit. Barbara Countess of Coventry. Sold by Ryland and Bryer at the Kings Arms Cornhill price 1s.* H. $13\frac{1}{8}$; Sub. $12\frac{1}{4}$; W. $9\frac{3}{8}$.

I. As described.

II. Address and price erased; instead, *London Printed for Robt Sayer Map & Printseller, at No 53 in Fleet Street.*

See under J. Watson.

2. Anne, Countess of **Straffor** . ID.

H. L., similar in reverse to print by McArdell, No. 171. Under, *Reynolds pinxt Spicer fecit. Lady Strafford. Sold by Ryland Bryer & Co at the Kings Arms in Cornhill.* H. ; Sub. ; W. .

See page 897.

JONATHAN SPILSBURY is mentioned by Redgrave as a portrait painter, but not as an engraver, whilst Inigo and John are separately mentioned as engravers. The name Inigo is not inscribed on any of Spilsbury's prints which have been met with, and a letter from John Spilsbury, published in Granger Correspondence, p. 403, and dated from Russel-court, Covent Garden, July 7, 1763, states that the writer is no "engraver of heads but of maps, plans, writing, ornaments, &c.," and that his brother, who engraved the Earl of Carlisle (No. 9), is principally employed in portrait painting; it is, therefore, unlikely that there were more than the brothers John and Jonathan; it may be possible, as the names are so alike, that Jonathan may have been called Inigo, in some connection, perhaps, with his print, No. 22.

Jonathan Spilsbury painted portraits of Charles Wesley, Rev. John Fletcher, late Vicar of Madeley, Salop, published Sept. 20, 1786, and of Mary, his widow, aged 73, dated 1810 (these were engraved in the dotted manner by J. S., the last being marked, "Jonn Spilsbury, sculpt"). The set of etched gems published by Boydell, 1781-4, are stated on the title to be by Mr. John Spilsbury, to whom, therefore, may probably be attributed several etchings marked "J. S.," and heads of Queen Charlotte, Rev. Benjamin La Trobe (after R. Spilsbury), and others.

1. Elizabeth, Countess of **Ancrum**. REYNOLDS.

H. L., in oval frame, directed to front, facing and looking towards

right, hair high, a few pearls at top, scarf round neck twisted in front, loose jacket trimmed with ermine. Under, in centre coronet over the Lothian crest, *Sir Joshua Reynolds Pinxt. Jonn Spilsbury Fecit. To the Right Honble Willm Kerr, Earl of Ancram, This Print is most humbly dedicated by his Lordships very obedient & much obliged Servant Jonn Spilsbury. Published According to Act of Parliament. April 10 1770, and Sold at Spilsbury's Print Shop in Rufsel Court.* H. $15\frac{1}{2}$; Sub. $13\frac{1}{2}$; W. 11; O. D. H. $12\frac{3}{4}$.

I. Before inscription.

II. As described.

See page 534.

2. (Thomas **Ashton**.) 1D.

H. L., in oval frame, similar in same direction to print by McArdeU, No. 6, motto on book, *Hic est aut Nusquam*. Under, *Sir Joshua Reynolds pinxt. J. Spilsbury fecit. Iusto præpositis, oblitus præteritorum*. H. ; Sub. $5\frac{3}{8}$; W. ; Sub. $3\frac{3}{4}$; O. D. H. $4\frac{1}{2}$; W. $3\frac{3}{8}$.

See page 838. This print is prefixed to a volume of sermons by the personage.

3. Princess **Augusta** and son. KAUFFMAN.

W. L., standing, directed towards right, facing and looking more to front, pearls in hair, veil at back of head, sandals on feet, holding child on cushion on altar to right, who stretches towards armour hung beside pillar to left, to right large vase with figures, inscribed at top, *Carol Ille de Bruns. & Prin. Hered A MDCCLX M. Jul. apud Emsdorff Victoria et A. MDCCLXIV M Jan (a) pud Britannos Amore coronatus*, pillars with curtain at top in background, landscape in distance. Under, *Angelica M. Kauffman Pinxt. 1767. J. Spilsbury Fecit. Her Royal Highness princess Augusta, princess of Great Britain, & Hereditary princess of Brunswick Lunenburg, &c. Most humbly dedicated to Her Royal Highness Augusta, Princess of Wales, by Her Royal Highness's most humble & most dutiful Servant, Angelica*. H. $24\frac{5}{8}$; Sub. $22\frac{3}{4}$; W. $16\frac{3}{4}$.

See page 306. This young duke became blind, and abdicated, on his father's death, in favour of his younger brother, who was killed at Waterloo.

4. Richard **Baxter**.

H. L., in carved frame with scroll ornaments at top, bottom, and sides, directed and facing towards left, looking to front, black close cap, long hair, mustache, wide bands, black gown. Under, *J. Spilsbury*

Fecit. The Reverend and Learned. Mr Richard Baxter. Done from an Original painting in the Pofsefsion of the Revd Mr Benjamin Fawcett at Kidderminster. Published by J. Spilisbury Engraver Map & printseller, in Rufsel Court Covent Garden Augst 1st 1763. H. 14; Sub. 12 $\frac{1}{4}$, W. 10.

I. Before any inscription.

II. As described.

Born 12th Nov., 1615, in Shropshire; ordained by the Bishop of Winchester, 1638; appointed chaplain to Charles II. at the Restoration, and offered the Bishopric of Hereford by Clarendon; ejected by the Act of Uniformity, and underwent much persecution. He died 8th Dec., 1691. He was author of the "Saints' Everlasting Rest," and many other remarkable works.

5. Thomas **Bradbury**.

H. L., in oval frame, with border lines outside subject and inscription, similar in same direction to portion of print by Faber, jun., No. 39, on frame at top, *The Revd Thomas Bradbury*. Under, in centre arms, scrolls on sides with motto, PRO CHRISTO ET PATRIA, *Mrs Mary Grace Pinxt J: Spilisbury Fecit.* H. ; Sub. 5; W. Sub. 3 $\frac{3}{8}$; O. D. H. 4 $\frac{3}{8}$; W. 3 $\frac{3}{8}$.

See page 270. This print was probably a frontispiece to the edition of his sermons published in 1762, although Lowndes does not mention its having one.

6. John **Bunyan**. SADLER.

H. L., directed to front, facing slightly to left, looking slightly to right, long hair, mustache and imperial, small flowered collar, gown buttoned down in front, right hand holding book. Under, *T. Sadler pinxt 1685. J. Spilisbury fecit. Mr John Bunyan, Late Minister of the Gospel at Bedford, Author of the Pilgrim's Progreſs, Holy War, and other Celebrated Treatices. Done from an Original Painting in the Poſſeſſion of Henry Stimson Gent. London Printed for Thoſ Kitchin at the Star Holborn Hill, Engraver to his Royal Highneſs the Duke of York. Price 1s 6d.* H. 14; Sub. 12 $\frac{1}{4}$; W. 9 $\frac{3}{4}$.

I. Before any inscription. Brit: Mus.

II. As described.

III. Address and price erased; instead, *Printed for Robt Sayer & Co Fleet Street London.*

Born, 1628; died, 31st August, 1688. See page 651.

7. Jedidiah **Buxton**. KILLINGBECK.

H. L., in square border, directed and looking towards left, head inclined forwards, loose cap, striped vest, coat buttoned at waist, right hand within it. Under, in scratched letters, *B Killingbeck pinxt J Spilisbury fecit Jedidiah Buxton Publish'd pursuant to an Act of Parliament May ye 1st 1773 by B. Killingbeck at Mrs Tottons Mount Street, Berkley Square, London.* H. 15; Sub. 13 $\frac{3}{8}$; W. 11; I. B. H. 11 $\frac{1}{4}$; W. 8 $\frac{3}{4}$.

I. As described.

II. Inscription erased; instead, *B. Killingbeck pinxt. J. Spilisbury fecit. Jedidiah Buxton, a poor day Labourer : born at Elmdon in Derbyshire : who without being able to write or cast Accounts in the Ordinary method : perform'd the longest Calculations and solv'd the most difficult Problems in Arithmetic, by the strength of his Memory ; neither Noise, nor Conversation cou'd interrupt him ; he would either go on with his Calculations all the time or leave off in the midst and resume them again even though it shou'd be Years afterwards. Publish'd as the Act directs Novr the 22d 1781 by B Killingbeck No 14 Dover Street Piccadilly.*

Some of the calculations worked out by this man are mentioned in Gent's. Mag. VOL. XXI. He is said to have died about 1777.

8. Charles, Lord **Camden**. HOARE.

W. L., standing, directed and facing towards left, looking to front, wig, bands, judge's robes and collar, right hand on volume, lettered on side, *Magna Charta*, resting on table to left, on which is another book, pillar in background to right, curtain above. H. 20 $\frac{3}{4}$; Sub. 18 $\frac{3}{4}$; W. 14.

I. As described.

II. Plate cut $\frac{5}{8}$ at top, $\frac{1}{4}$ at left, 2 $\frac{5}{8}$ at right side, 4 $\frac{3}{8}$ at bottom, subject scraped away 1 $\frac{5}{8}$, on space in centre arms, *W Hoare pinxt J Spilisbury Fecit The Rt Honble Charles Pratt, Lord Camden, Baron Camden of Camden Place in the County of Kent & Lord Chief Justice of His Majesty's Court of Common Pleas. published according to Act of Parliament by J Spilisbury Engraver & Map & Print-seller, Russel Court Covent Garden. July 29 1766.*

III. Plate cut 1 at top, $\frac{5}{8}$ on each side, $\frac{1}{4}$ at bottom, artists' names and address erased, under subject, *Published according to Act of Parliament by J Spilisbury Engraver Map & Print Seller in Russel Court Covent Garden July 29 1766.*

See page 614.

9. Frederick, Earl of Carlisle. REYNOLDS.⁷

W. L., a youth, standing, directed and looking to front, facing slightly to right, Vandyke collar and cuffs, rosettes in shoes, right hand to hip holding long stick, cloak over left shoulder, hand holding plumed hat, right leg crossed before left, large dog sitting to left, trees to right, landscape in distance. Under, in centre arms, motto, VOLO NON VALEO, *J. Reynolds pinxt. J. Spilsbury Fecit. The Right Hon. Frederick Howard, Earl of Carlisle. This Print obtained the First Premium granted, in the year 1762, by the Society for the Encouragement of Arts, Manufactures, and Commerce, instituted in London Published by John Spilsbury, Engraver & print-Seller in Rufsel Court, Covent Garden, Feb 10, 1763.* H. 18 $\frac{1}{8}$; Sub. 16 $\frac{1}{8}$; W. 14.

I. Before inscription.

II. As described. Brit: Mus.

Born, 1748; succeeded his father as 5th earl, 1758; Lord Lieutenant of Ireland, 1780-2; K.G., 1793. He died at Castle Howard, 4th Sept., 1825. He had considerably enriched the Art collections there, and also wrote some poems, which fell under Byron's lash.

10. Queen Charlotte.

Bromley, p. 320. Large, dated 1764. Probably companion to No. 18.

11. Id.

H. L., directed to front, facing and looking downwards towards right, headdress of lace, pearls and flowers, earring, lace and jewelled necklets, low dress cut square. Under, *Her Most Excellent Majesty Charlotte: Queen of Great Britain &c. Printed for Spilsbury Rufsel Court Covent Garden. London Jan. 1767. price 1s.* H. 13 $\frac{1}{8}$; Sub. 12 $\frac{1}{2}$; W. 9 $\frac{1}{8}$.

12. Id.

Bromley, p. 320. Small oval.

13. William, Earl of Chatham. HOARE.

Bromley, p. 325, dated, 1761 (Ryall's address).

Christian VII., King of Denmark, after Fesche, small, is mentioned by Nagler.

14. (Sarah Crawford.) MURRAY.

H. L., in oval frame, directed towards right, facing towards and

looking to front, wide hat, necklace of four strings of pearls, cape with hood thrown back, trees to left. Under, *printed for Jno Ryall at Hogarth's Head in Fleet Street London R: Murray pinxt J. Spilsbury fecit The Enchantrefs.*

*Little Cupids basking lie
In the Sunshine of her Eye,
Zephyrs Court her fragrant Breath,
Sporting round her Lips, & Teeth,
On her Cheek the Roses blow,
On her Neck the Lillies grow,
All that's gracefull, all that's sweet,
In her Snowy Bosom, Meet!*

H. 14; Sub. 12 $\frac{1}{8}$; W. 10; O. D. H. 11 $\frac{1}{8}$; W. 9 $\frac{1}{4}$.

Bromley, p. 446, states that she married Taylor, a musician at Sadler's Wells. Query if she was daughter of Mr. Crawford, one of the managers of the opera, in 1764-5, but who barely escaped utter ruin in the venture.

15. Richard **De Courcy**. RUSSELL.

H. L., circular frame at top and bottom, sitting, directed and facing slightly to right, looking downwards, long hair, bands, black gown. Under, *I Russel Pinxt. J Spilsbury Fecit. The Revd Mr Richd De Courcy, Chaplain to the Right Honble Lord Kinsale. London, Publish'd as the Act directs July 1st 1770. Printed for Carington Bowles No 69 St Pauls Church Yard. 72. Price 2s. H. 13; Sub. 11; W. 9.*

Educated at Trinity College, Dublin; entered the Church of England, and appointed, in 1774, Vicar of St. Alkmond, near Shrewsbury, causing dissatisfaction to some, as he was accounted a Methodist. He died in his 60th year, 4th Nov., 1803, having published several works. His relative, Lord Kinsale, and his successors, have the privilege of remaining covered in the royal presence.

16. John **Gambold**. BRANDT.

T. Q. L., standing, directed and facing slightly towards left, looking to front, full wig, plain coat, hands clasped before breast. Under, *A. L. Brandt pinxt. J Spilsbury fecit The Revd John Gambold, M. A. Formerly Minister of Stanton Harcourt, late one of the Bishops of the Unitas Fra. Publish'd as the Act directs, Decr 10 1771, by J West, No 10 Nevils Court Fetter Lane. H. 13 $\frac{1}{2}$; Sub. 12 $\frac{3}{4}$; W. 9 $\frac{3}{4}$. Brit: Mus.*

Educated at Oxford, and entered the Church, which he resigned in 1742, and joined the Moravians, becoming their minister at the Fetter-lane meeting-house, and being appointed bishop in 1754. In 1768, he retired to Haverford West, his native place, and died there, 13th Sept., 1771. He was author of many works.

17. George III., when Prince of Wales.

H. L., in oval frame, directed towards, facing in profile to right, hair powdered, frill, cloak over left shoulder. Under, *Ƴ Spilsbury pinxt et fecit. George Prince of Wales, Born June 4th 1738. N. S. To Her Royal Highnes the Princess Dowager of Wales, This Plate is most humbly Inscribed, by Her Royal Highness's most Devoted & Obedient humble Servt Thos Jefferys. Done from an Original Painting in the Pofsession of Thos Jefferys, and Publish'd according to Act of Parliament, June 4, 1759. H. 15 $\frac{3}{8}$; Sub. 13 $\frac{3}{8}$; W. 11 $\frac{1}{4}$; O. D. H. 9 $\frac{3}{8}$; W. 9 $\frac{1}{4}$.*

I. As described.

II. Retouched, sash and star added, inscription after engraver's name erased; instead, *George III^d by the Grace of God King of Great Britain, France and Ireland, Defender of the Faith, Duke of Brunswick Lunenburgh, Elector of Hanover, And Treasurer and Prince of the Sacred Roman Empire. From an Original Painting in the Pofsession of Thos Jefferys. Sold by T Jefferys in Charing Cross.* Brit: Mus.

18. Id.

Short H. L., directed, facing, and looking towards left, powdered hair, lace frill, embroidered coat, sash and star. Under, *Spilsbury ad vivum delint et Sculpt. His Most Sacred Majesty George III. King of Great Britain &c. London Printed for Robt Sayer Print Seller near Serjeants Inn Fleet Street, and John Spilsbury Engraver Map & Print Seller in Rufsel Court Covent Garden. Publish'd according to Act of Parliament March 5th 1764. H. 19 $\frac{3}{4}$; Sub. 18; W. 13 $\frac{3}{4}$.*

19. Id. MEYER.

Bromley, p. 320. Dated, 1761.

19a. Id.

Bromley, p. 320. Small oval, in profile.

20. Thomas Gibbons. WEBSTER.

Full H. L., oval frame at corners, directed towards right, facing

towards and looking to front, wig, bands, plain coat, right hand holding book, forefinger between leaves. Under, *S. Webster pinxt. J. Spilsbury fecit. The Reverend Thomas Gibbons D.D.* H. 13; Sub. 11. W. 9.

I. Before any inscription.

II. As described.

Born near Cambridge, 1720; appointed minister of the Independent meeting-house at Haberdasher's Hall; degree of D.D. conferred on him by University of Aberdeen, 1764. He died, 22nd Feb., 1785, having published many religious works.

21. (Miss **Jacob.**) REYNOLDS.

T. Q. L., sitting, directed and facing towards right, head bent slightly forward, looking downwards, hair gathered to top of head and fastened with strings of pearls, single pearl necklace, loose robe and sleeves, right elbow on arm of chair, hands holding flowers in lap. Under, *J. Reynolds Pinxt. J. Spilsbury Fecit. This Print obtained the highest Premium in the Year 1761, granted by the Society for the Encouragement of Arts, Manufactures and Commerce, instituted in London. Publish'd by J. Boydell Engraver in Cheapside, Jan'y 1st 1762 according to Act of Parliamt.* H. 20; Sub. 18; W. 14.

I. Before any inscription.

II. As described.

Bromley, p. 439, names this lady "Jacob," other writers have styled her "Jacobs," and one identifies her with a pupil of Mrs. Crouch's, who sung in "Dido." As, however, this occurred thirty years after the publication of the print, the supposition is not likely to be correct. Boydell's Catalogues style the print, "a Lady unknown;" Nagler, "Die Dame mit dem Blumenstrauss."

22. Inigo **Jones.** VAN DYCK.

H. L., in oval frame, directed, facing, and looking upwards towards right, hair full and rough, mustache, beard, wide collar open at throat. Under, *A. Vandyke pinxt. J. Spilsbury Fecit. Inigo Jones. printed for Jno Spilsbury Engraver & Map & print Seller, in Ruffel Court Covent Garden Feb. 3. 1766.* H. 13; Sub. 11½; W. 9; O. D. H. 10¾.

See page 251.

23. **Id.**

ID.

Similar, smaller, in same direction. H. 6; Sub. 5¾; W. 4½.

24. Torial Joss.

H. L., in oval frame, directed and facing slightly to left, looking to front, plain dress, right hand raised, left on book on desk before him. Under, *Mr Torial Joss, Minister of the Gospel. Drawn from the Life & Executed by J Spilisbury. London Publishd as the Act directs 1st Jany 1771 Printed for Carington Bowles No 69 St Pauls Church Yard.* H. $13\frac{7}{8}$; Sub. $12\frac{7}{8}$; W. $9\frac{3}{4}$; O. D. H. $11\frac{1}{2}$; W. $8\frac{3}{4}$.

See page 230.

25. Andrew Kinsman. RUSSELL.

H. L., in oval frame, sitting, directed and facing slightly to left, looking to front, wig, bands, plain coat, right hand on upright book, lettered, *Holy Bible*. Under, *J. Rufsell pinxit Carington Bowles excudit J. Spilisbury fecit. The Reverend Mr Andrew Kinsman, Minister of the Gospel at Plymouth. London. Publish'd as the Act directs 1st Jany 1772. Printed for Carington Bowles No 69 in St Pauls Church Yard.* H. $13\frac{7}{8}$; Sub. $12\frac{7}{8}$; W. $9\frac{7}{8}$; O.D. H. 11; W. $8\frac{5}{8}$.

Born at Tavistock, 1724; for thirty years minister of the Methodist congregation at Plymouth. He died early in 1793, and is noticed as a "strenuous friend to the King and Constitution of Old England."

26. (Hon. William Legge.) REYNOLDS.

H. L., in oval frame, a boy, directed towards front, facing and looking towards left, collar and tassels, cloak across right shoulder, dress and sleeve slashed. Under, *J. Reynolds Pinxt. J. Spilisbury Fecit. London. published according to Act of Parliament, by J. Spilisbury Engraver & Map & printseller, in Rufsel Court Covent Garden, May 31. 1764, to right, 2s.* H. 13; Sub. $11\frac{1}{8}$; W. 9; O. D. H. $11\frac{1}{4}$; W. $8\frac{3}{4}$.

Companion to No. 28.

Born, 1757; second son of William, 2nd Earl of Dartmouth. He died, 19th Oct., 1784.

27. Lady Mary Leslie. (ID.)

W. L., a young girl, kneeling on left knee, directed to left, looking towards front, arms round lamb on flat stone to left, two lambs in front to left, one behind to right, landscape in background, at bottom to left scraped, *I Spilisbury Fect.* Under, in centre arms, *The Right Honourable Lady Mary Leslie youngest daughter to the Earl of Rothes. Printed for Jno Spilisbury Engraver & Map & Print-seller in Rufsel Court Covent Garden London Feb. 10. 1766.* H. $19\frac{7}{8}$; Sub. 18; W. 14.

I. Before inscription. Brit: Mus.

II. As described. Brit: Mus.

Born, 1753; youngest daughter of John, 8th Earl of Rothes; married, 1770, William Charles, who succeeded his father, in 1785, as 3rd Earl of Portmore. She died at Kedleston, 21st March, 1799.

28. (George, Lord Lewisham.) REYNOLDS.

H. L. in oval frame, a youth, directed slightly to left, facing and looking to front, collar and tassels, cloak over right shoulder, slashed sleeve. Under, *J. Reynolds Pinxt. J. Spilsbury Fecit. London. published according to Act of Parliament by J. Spilsbury Engraver, & Map & print Seller, in Rufsels Court Covent Garden, May 31. 1764, to right, 2s. H. 13; Sub. 11 $\frac{5}{8}$; W. 9; O. D. H. 11 $\frac{3}{4}$; W. 8 $\frac{3}{4}$.*

Companion to No. 26.

Born, 3rd Oct., 1755; M.P. for Plymouth and Staffordshire; succeeded his father as 3rd Earl of Dartmouth, 1801; Lord Chamberlain, 1804. He died at his seat in Cornwall, 2nd Nov., 1810.

29. Catherine Macaulay. READ.

H. L., in oval frame, directed, facing, and looking towards left, hair in large plait, curl falling at back of neck, robe across right and part of left shoulder, right hand resting on book lettered, *Milton Politi Work*, and holding a scroll lettered, *Magna Charta*, on table to left inkstand and two upright volumes, one lettered, *Sydne on Gov.* Under, *Kath Read Pinxt. J. Spilsbury fecit. Catharine Macaulay. Printed for Jno Spilsbury Engraver & Map & Print Seller, in Rufsels Court, Covent Garden. September 1764. H. 12 $\frac{7}{8}$; Sub. 11 $\frac{1}{8}$; W. 9; O. D. H. 9 $\frac{5}{8}$; W. 8 $\frac{3}{8}$.*

Born, 1733; sister of John Sawbridge, Esq. (see page 648); married, first, 1760, Dr. George Macaulay, a physician in London, and in 1763-83, published her "History of England," which was strongly tintured by her Republican notions; married secondly, 1778, Mr. Graham; went to America, and visited Washington in 1785. She died at Binfield, in Berkshire, 22nd June, 1791.

30. Id.

ID.

Similar to foregoing. Under, *Kath Read Pinxt. J. Spelsbury fecit. Catharine Macaulay. H. 14; Sub. 12 $\frac{1}{2}$; W. 9 $\frac{7}{8}$; O. D. H. 9 $\frac{1}{2}$; W. 8 $\frac{1}{4}$.*

31. (Joseph Marchi.) REYNOLDS.

H. L., directed to, facing and looking towards left, turban, fur-lined coat. Under, *J. Reynolds Pinxt. J. Spilsbury Fecit. Publish'd by J. Boydell Engraver in Cheapside 1761.* H. 13; Sub. 10 $\frac{1}{2}$; W. 9.

I. Before any inscription.

II. As described.

See page 911.

32. Samson Ocomm. CHAMBERLIN.

Nearly W. L., sitting, directed towards left, facing towards and looking to front, long hair, bands, black dress, right hand raised to pages of Bible open and upright on table to left, left arm on chair, bow and arrows hung on wall in background to left at top. Under, *M, Chamberlin pinxt. J Spilsbury fecit. The Reverend Mr Samson Ocomm, The first Indian Minister that ever was in Europe, & who accompanied the Revd Nathani Whitaker D. D. in an application to Great Britain for Charities to support ye Revd Dr Wheelock's Indian Academy, & Mifsionaries among ye Native Savages of N. America. Publish'd according to Act of Parliament, Sept: 20. 1768. by Henry Parker, at No 82 in Cornhill. London.* H. 14; Sub. 12 $\frac{3}{4}$; W. 10.

I. Before any inscription.

II. As described.

III. Modern, subject worn $\frac{1}{8}$ inside plate-mark.

33. Vincent Perronet.

Bromley, p. 367. A head, 4to, 1787.

Vicar of Shoreham, Kent, and died there, 16th May, 1785, aged over 90.

34. Miss Pond.

Short H. L., directed and facing towards left, looking to front, lace cap with ornament of feathers and flowers, earring, lace necklet with double strings of pearls, below lace bands crossing each other, lace-edged cape, strings of pearls at bosom. Under, *Spilsbury ad Vivum delint et sculpt. Miss Pond. Printed for Jno Spilsbury, Engraver & Map & print Seller in Russel Court Covent Garden London. December 1st, 1766.* H. 20; Sub. 18 $\frac{3}{4}$; W. 14.

According to Bromley, sister of Arthur Pond the painter; she is too young for this, but might have been his daughter, if he had one.

(See Gent's. Mag., LXXXII., Pt. I., p. 513). She has also been mentioned as the lady alluded to in the Idler of 20th May, 1758, who rode 1,000 miles in 1,000 hours; but this was the daughter of John Pond, well known at Newmarket, whose wife, Sarah, died in Covent Garden workhouse, 13th May, 1786, and was probably the Miss Sally Pond, married to Edmund Edmondson, Esq., of Queen's-square, 9th Dec., 1760; if so, she could not have been Miss Pond at the date of the print.

35. (Mrs. **Richards**.)* GAINSBOROUGH.

H. L., in oval frame, directed towards right, facing towards and looking to front, hair high, ribbons at top, earring, pearl necklace, lace necklet with falls in front and bow at back, left hand placing bouquet of flowers in bosom. Under, *T Gainsborough Pinxt. J. Spilsbury Fecit. Publish'd accordg to Act of Parliament, Sepr 20, 1768, by Henry Parker at No 82 in Cornhill, London.* H. 14; Sub. 12½; W. 10; O. D. H. 11; W. 8¾.

I. Before any inscription. One known.

II. As described.

Wife of the musician who was first violin at Drury Lane, and is mentioned in a squib, published at Bath in 1780, as a "regularly rude, rugged, rough rasper." This criticism certainly does not apply to the charming lady, who was probably a personal acquaintance of the painter, and an exquisite subject to be immortalised by his genius. This lovely print, and No. 32, appear to have been published as in some sort companions; but this may have been merely a coincidence.

36. Robert **Robinson**. DOWNMAN.

H. L., oval frame at corners, directed towards, facing, and looking to right, curled wig, plain coat, right hand raised, two large books on sill to right. Under, in centre arms, motto, SUPERNA CURATE, *Downman pinxit. Spilsbury fecit The Revd Robt Robinson. Published as the Act directs 1779.* H. 10½; Sub. 9¼; W. 7¼.

Born, 1735; became minister of Baptist congregation at Cambridge, 1759. Died very suddenly, 3rd June, 1790. He published several works.

* The original picture (mentioned by Fulcher, p. 222, owner unknown) was in the possession of a gentleman at Bristol, who thought it to be by Gainsborough, but did not know the personage. Hearing of this work, he sent the Author a photograph of the picture, and was much gratified at having its identity ascertained by a comparison with the print.

37. John Wesley. ROMNEY.

H. L., in oval, directed and looking towards right, bands, gown. Under, *G Romney pinxt. I Spilisbury sculpt. The Reverend Iohn Wesley M. A. Published June 1st 1789 by I Spilisbury No 10 St George's Row, Hyde Park, London, & Sold by I Wilkinson in Cornhill.* H. $12\frac{3}{8}$; Sub. $11\frac{3}{8}$; W. 9.

See page 64.

38. Benjamin West.

H. L., in oval, profile to left, hair tied at back, plain coat. Under, *J. Spilisbury Fecit. Benjamin West, Ecuyer. de l'Academie Royale à Londres.* H. 9; W. $7\frac{1}{2}$; O. D. H. 6; W. 5.

This plate is not engraved in pure mezzotinto.

See page 152.

39. Thalia. KAUFFMAN.

Full H. L., directed towards left, head bent forward, looking to front, vine-leaves in hair, holding mask over head with left hand, veil on arm held by right hand, loose drapery. Under, *Angelica Kauffman pinxt. J. Spilisbury fecit. Thalia. Publish'd as the Act directs Octr 1. 1770. by J Spilisbury Russel Court Court Garden.* H. $15\frac{1}{2}$; Sub. $13\frac{3}{4}$; W. $10\frac{1}{2}$.

I. Before name of personage.

II. As described.

40. Dutch Lady. REMBRANDT.

H. L., in oval frame, directed towards left, facing towards and looking to front, black veil on head, earrings, cape thrown back from shoulders. Under, *J. Spilisbury Fecit. A Dutch Lady, After a Picture of Rembrandt in the Possesion of William Baillie Esqr. Publish'd Augst 25 1769 & Sold by Henry Parker at No 82 in Cornhill, London.* H. 14; Sub. $12\frac{1}{2}$; W. 10; O. D. H. $11\frac{1}{2}$; W. $8\frac{3}{4}$.

41. Boy and Grapes. RUBENS.

T. Q. L., young boy, looking to front, table before him covered with fruit and basket of grapes, which he is pushing into his mouth with his hands. Under, *P. P. Rubens Pinxt. J. Spilisbury fecit* H. 14; Sub. $12\frac{1}{2}$; W. $9\frac{3}{4}$.

Spilisbury engraved some subject pieces, after Metzu and others, and Nagler mentions also, as being mezzotinto, Flower-girl, after Kauffman; Beggar and Goatherds, after Maria Spilisbury; Monks, after Rubens.

CHARLES SPOONER was a native of the Co. Wexford, and acquired the art of engraving in Dublin. There is a large print by him of Garrick, in Richard III., after Hogarth, published by Michael Ford, and dedicated by him to the Honble. the Dublin Society, which is engraved in the line manner, but the remainder of his known works are mezzotinto, of which some published in Dublin are dated 1749-52; after this date he went over to London, probably invited by MacArdell, and there practised up to his death, on 5th Dec., 1767, when, probably, about forty years of age.

He was of intemperate habits, and capricious in conduct, but a pleasing trait in his character was his attachment to MacArdell, and his last request (which was carried out) was to be buried beside his friend, who had died less than three years before, in Hampstead churchyard.

His style of work is good, and he showed much ability in reproducing engravings executed in a different manner, or on a different scale.

His Dublin prints, Nos. 25, 29, 30, 33, and 36, are all exceedingly scarce.

He also executed several subject-pieces, amongst which are, Sportsman taking Refreshments, after Junker; and from paintings by Schalcken, Teniers, Mercier, Boucher, and others.

1. George, Earl of **Albemarle**. REYNOLDS.

H. L., similar in same direction to print by Fisher, No. 2. Under, *J. Reynolds pinxt. C Spooner fecit. George—1762*, as in Fisher's print, at bottom to right, *Pr 2s*. H. 14; Sub. 12 $\frac{3}{8}$; W. 10.

I. As described.

II. Price erased; instead, *109*.

See page 486.

There is another, according to Hamilton, small size.

2. Mary, Duchess of **Ancaster**. ID.

T. Q. L., sitting, similar in same direction to print by Houston, No. 1, but not contracted to a circle, right hand in lap, holding book. Under, *C. Spooner fecit. Mary Dutcheffs of Ancaster*. H. 13 $\frac{7}{8}$; Sub. 12 $\frac{1}{4}$; W. 10,

I. As described.

II. Modern.

See page 204.

2a. Id. ID.

Similar, smaller. Under, *J Reynolds pinxt. C. Spooner fecit. Mary Dutcheffs of Ancaster. Printed for Robt Sayer near Serjeants Inn Fleet Street.* H. 6; Sub. $5\frac{1}{4}$; W. $4\frac{1}{2}$.

3. (Mrs. Brooks.) WORLIDGE.

T. Q. L., sitting, similar in attitude to print by Houston, No. 12, but with hands crossed on lap, right holding miniature of gentleman, left a fan, on table to right inkstand and open letter, on which may be deciphered, *Dear Sr. I hope to have — the happynefs of your Co—yours.* Under, *T Worlidge Pinxt. C. Spooner Fecit. printed for Jno Bowles and Son, at the Black Horse in Cornhill.* H. 14; Sub. $12\frac{1}{2}$; W. $9\frac{3}{8}$.

See page 649.

4. Ferdinand, Duke of Brunswick. DE MORGENS.

H. L., in oval, similar in same direction to portion of print by Houston, No. 15. Under, *De Morgens pinxt. Spooner fecit. Ferdinand Duke of Brunswick Wolfenbuttle Lieutt General in the Prussian Service; Govr of Magdebourg: and Commander in Chief of his Britanick Majesty's Army on the Lower Rhine. Born Jany 12. 1721.* H. 6; Sub. $5\frac{1}{8}$; W. $4\frac{1}{2}$; O. D. H. $4\frac{5}{8}$; W. $4\frac{1}{4}$.

See page 650.

5. Mrs. Chambers. REYNOLDS.

H. L., in oval, similar to print by MacArdell, No. 40. Under, *J Reynolds pinxt C Spooner fecit. Mrs Chambers. London Printed for Robt Sayer at No 53 in Fleet Street.* H. 6; Sub. $5\frac{1}{4}$; W. $4\frac{1}{2}$.

6. Queen Charlotte.

Short H. L., similar in same direction to print by MacArdell, No. 41, State III. Under, *Js McArdell delint C Spooner fecit. Her Most Excellent Majesty Charlotte Queen of Great Britain &c. Printed for Carington Bowles next the Chapter House in St Pauls Church Yard London.* H. $13\frac{1}{8}$; Sub. $12\frac{1}{2}$; W. $9\frac{7}{8}$.

7. Id.

H. L., in oval, similar position, but different dress and ornaments. Under, *Spooner fecit Charlotte Queen of Great Britain &c &c. printed for E Bakewell & H Parker opposite Birchin Lane in Cornhill.* H. $5\frac{7}{8}$; Sub. $5\frac{1}{8}$; W. $4\frac{3}{8}$; O. D. H. $4\frac{5}{8}$; W. $4\frac{1}{8}$.

8. Mrs Cholmondeley. REYNOLDS.

Similar to print by J. Watson. Under, *J. Reynolds pinxt. C. Spooner fecit. Mrs Cholmondeley Printed for Robt Sayer Printer in Fleet Street.* H. 6; Sub. $5\frac{1}{4}$; W. $4\frac{1}{2}$.

9. Maria, Countess of Coventry.

H. L., in oval frame, slashed sleeves, similar in same direction to print under "Engraver not ascertained" (presumed to be by Mac Ardell), but with rosette at bosom, and lace cape tied at throat and thrown back towards shoulders. Under, *C. Spooner fecit. Maria Countess of Coventry. Sold by T Bowles in St Pauls Church Yard.* H. $13\frac{3}{8}$; Sub. $10\frac{3}{4}$; W. 9; O. D. H. $10\frac{5}{8}$.

See page 479.

10. William, Duke of Cumberland. REYNOLDS.

Short H. L., directed to front, facing and looking towards left, powdered hair, uniform, sash. Under, *J. Reynolds pinxt. Chas Spooner fecit. His Royal Highness William Augustus Duke of Cumberland. London Printed for Robt Sayer, at the Golden Buck near Serjeants Inn Fleet Street. Price 5s.* H. $19\frac{3}{4}$; Sub. $17\frac{7}{8}$; W. 14.

See page 72.

11. Id.

ID.

H. L., similar to foregoing at greater length. Under, *J. Reynolds pinxt. Cha Spooner fecit. His Royal Highness William Augustus Duke of Cumberland. Printed for John Bowles at the Black Horse in Cornhil and Carington Bowles in St Pauls Church Yard. London.* H. $19\frac{3}{4}$; Sub. $17\frac{3}{4}$; W. 14.

12. Id.

ID.

H. L., similar to foregoing. Under, *J. Reynolds Pinxt. Cha Spooner fecit. His Royal Highness William Augustus Duke of Cumberland &ca. Printed for John Bowles and Son at the Black Horse in Cornhill London.* H. 14; Sub. $12\frac{1}{2}$; W. $9\frac{7}{8}$.

13. Id.

ID.

H. L., in oval, similar to foregoing. Under, *J. Reynolds pinxt C Spooner fecit. His Royal Highness William Duke of Cumberland. Printed for Jno. Smith at Hogarths Head facing Wood Street Cheapside May 1st 1761.* H. 6; W. $4\frac{1}{4}$; O. D. H. $4\frac{5}{8}$; W. 4.

14. Nancy Dawson.

H. L., directed and looking to front, facing and head inclined slightly to left, hat with dark edging, small bunch of flowers on hair, earring, pearl necklace, fur boa crossed on bosom, cape across shoulders, elbows with folded arms leaning on balustrade before her, wide lace-edged sleeves. Under, *Chas Spooner Delin et Fecit. Nancy Dawson. London Printed for Robt Sayer Map & Printseller, at the Golden Buck, near Serjeants Inn, Fleetstreet.* H. 14; Sub. 12 $\frac{1}{4}$; W. 10.

I. As described.

II. Retouched, shadows on wall behind from shoulders upwards, lock of hair on left cheek below bottom of ears, eyes and other portions altered, black line at bottom of subject.

See page 718.

Nagler mentions Garrick, in King Lear, after Houston's print; it is probably similar in smaller size to print by MacArdell, No. 79.

15. George II. WORLIDGE.

H. L., in oval frame on entablature, similar in same direction to print by Houston, No. 39. Under, *T Worlidge Pinxt. Spooner Fecit George — France & Ireland — Empire &c.* as in Houston's print. *London Printed for Robt Sayer opposite Fetter Lane Fleet Street.* H. 14; Sub. 12 $\frac{5}{8}$; W. 9 $\frac{3}{8}$; O. D. H. 8 $\frac{1}{8}$; W. 7.

There is a similar print of same size, without artists' names, inscribed. *George — Jefferys*, as in Houston's print, *Printed for Jno Bowles & Son in Cornhill.* This may have been engraved by Spooner.

16. George III. (FRYE.)

H. L., in carved oval frame, directed towards left, facing towards and looking to front, short wig, sash, star, to left of frame female figure with lion, to right one with unicorn at her feet, her right hand supporting crown on top of frame also held by winged boy. W. 13 $\frac{3}{4}$; H. 8 $\frac{1}{8}$; O. D. H. 5 $\frac{3}{8}$; W. 4 $\frac{1}{4}$. Under, on separate plate, H. 1 $\frac{3}{4}$, *Walker & Frye delint Charles Spooner fecit. His most Sacred Majesty George the III King of Great Britain &c &c. Attended by Emblematical Figures representing Justice Power &c &c.*

I. As described.

II. Under frame :—

*Quo nihil majus melinsue terris
Fata donavere, bonique Divi,
Nec dabunt, quamvis redeant in aurum
Tempora priscum.*

Without separate plate ; instead, broadside, at head, " His Majestys Most Gracious Speech to both Houses of Parliament, on Tuesday Eighteenth day of November 1760," at bottom, " London : Printed by Thomas Baskett, Printer to the Kings most Excellent Majesty ; and by the assigns of Robert Baskett, 1760 : And Sold by R Sayer in Fleet Street ; E Bakewell and H Parker opposite Birchin Lane ; John Bowles and Son at the Black Horse ; and R Withy in Cornhill."

17. Id.

MEYER

Short H. L., similar in same direction to print by MacArdell, No. 85. Under, *C. Spooner Fecit. George the Third King of Great Britain &c &c &c.* H. $19\frac{3}{4}$; Sub. $17\frac{3}{4}$; W. $13\frac{7}{8}$.

I. As described.

II. Under subject to left, *J. Meyre Pinxt.*

III. Face and hair altered.

18. Id.

ID.

H. L., similar to foregoing, State III. Under, *J. Meyer pinxt. C. Spooner fecit His Most Sacred Majesty George the IIIrd King of Great Britain &c. London, Printed for Carington Bowles, Map & Printfeller, at No 69 in St Pauls Church Yard.* H. $13\frac{7}{8}$; Sub. $12\frac{1}{4}$; W. $9\frac{7}{8}$.

19. Id.

H. L., in oval frame, directed, facing, and looking slightly to left, robes of the Garter, collar and George. Under, *C. Spooner delint et fecit. George the Third by the Grace of God, King of Great Britain France and Ireland, Defender of the Faith. Duke of Brunswick Lunenburg, Elector of Hanover, Arch Treasurer & prince of the Sacred Roman Empire &c. London Printed for Robt Sayer Map & Printfeller, at the Golden Buck in Fleet Street. Price 1s.* H. $13\frac{7}{8}$; Sub. $12\frac{3}{8}$; W. $9\frac{7}{8}$; O. D. H. $8\frac{5}{8}$; W. $7\frac{1}{2}$.

20. John, Marquess of Granby. REYNOLDS.

T. Q. L., standing, similar in same direction to print by Houston, No. 50. Under, *J Reynolds pinxt. C Spooner fecit 1760. The most Noble John Manners Marquifs of Granby, Commander in Chief*

of the British Forces in Germany, Lieutt General of the Ordnance, and Colonel of the Royal Regiment of Horse Guards. Sold by Jno. Bowles & Son in Cornhill, & J Smith, facing Wood Street Cheap-side. H. 13 $\frac{3}{8}$; Sub. 12 $\frac{1}{2}$; W. 9 $\frac{7}{8}$.

See page 662.

21. Catharine Gunning. COTES.

H. L., in oval frame, similar in same direction to print by Houston, No. 55. Under, *Cotes pinxt Spooner fecit Miss Gunning.*

This youngest Grace, so like her Sister's Frame,
Her kindred Features tell from whence she came
Tis needles once to mention Gunning's name.*

* *Dutcheffs of Hamilton & Countess of Coventry. H. 13; Sub. 10; W. 9; O. D. H. 9 $\frac{1}{2}$; W. 8 $\frac{3}{4}$.*

I. As described.

II. At bottom, *London printed for Geo Pulley at Rembrants head, the corner of Bride Court, in Fleet Street.*

See page 665.

22. Lady Selina Hastings. REYNOLDS.

H. L., similar in same direction to print by Houston, No. 63, but subject somewhat longer. Under, *J Reynolds Pinxt Cha: Spooner fecit. Lady Selina Hastings. Printed for John Bowles and Son at the Black Horse in Cornhill London. H. 13 $\frac{3}{4}$; Sub. 12 $\frac{1}{4}$; W. 9 $\frac{1}{4}$.*

I. As described.

II. "and Son — Horse" erased; instead, at No 13.

See page 668.

There is a similar print, probably another plate, with address, *Printed for Robt Sayer Print seller at the Golden Buck near Sergeants Inn Fleet Street.*

22a.

Id.

ID.

Similar, smaller. Under, *J Reynolds pinxt Chas Spooner fecit. Lady Selina Hastings. Printed for Robt Sayer at the Golden Buck in Fleet Street. H. 6; Sub. 5 $\frac{1}{4}$; W. 4 $\frac{3}{8}$.*

23. Sir Edward Hawke.

H. L., in oval, directed and facing slightly to right, short wig, naval uniform, sash and star. Under, *C Spooner del et fecit The Honble Sr Edwd Hawke, Knt of the Bath. Admiral of the Blue.*

Printed for J. Smith at Hogarth's head, Cheapside, 1762. H. 6; W. $4\frac{3}{8}$; O. D. H. $4\frac{3}{4}$; W. 4.

I. As described.

II. Reworked, subject enlarged from oval to square, pillar in background to right, ship to left, address erased.

24. Miss **Hoare**.

H. L., similar in same direction to print by Faber, jun., No. 191. Under, *Wm Hoare pinxt C. Spooner fecit Miss Hoare. Printed for Robt Sayer in Fleet Street.* H. 6; Sub. $5\frac{3}{8}$; W. $4\frac{1}{2}$.

See page 370.

25. William **Hogarth**. HOGARTH.

H. L., on oval canvas, resting on three books on table, on which to left a dog sitting, in centre pipe, to right (on fold of curtain which is behind) a palette with curve resting upon it, and inscribed, *The Line of Beauty*, directed towards left, facing towards and looking to front, cap, white collar, dark vest, loose coat. Under, *C. Spooner fecit Dublin. 1749. Gulielmus Hogarth.* H. $14\frac{1}{4}$; Sub. $13\frac{1}{8}$; W. 10; O. D. H. 9; W. $7\frac{3}{4}$.

Born, 10th Dec., 1697. Died, 24th Oct., 1764. One of the most original painters who have yet appeared; his pictures are severe, but not undeserved, satires on the faults and follies which came under his observation.

This print is a copy in same direction and of same size as Hogarth's own celebrated print which was published in the same year. It is interesting as showing how quickly such works were reproduced at the time in Dublin, and how accurately expression and details could be transferred from engravings in line to mezzotinto.

26. Sir William **Johnson**. ADAMS.

T. Q. L., standing, directed to right, facing towards and looking to front, wig, breastplate, uniform, right arm resting on muzzle of cannon to left, baton in hands, wood in background with troops firing in distance to right. Under, *T. Adams delin. Spooner fecit Sir William Johnson Major General of the English Forces in America Publish'd According to Act of Parliamt 2d Febry 1756. And sold by Wm Herbert under ye Piazzas on London Bridge.* H. $13\frac{7}{8}$; Sub. $12\frac{1}{8}$; W. $9\frac{1}{4}$.

I. Before inscription.

II. As described.

III. Retouched, artists' names erased.

Descended from an old Irish family; went to America with his uncle, Sir Peter Warren, in 1755; conducted the expedition against Crown Point, and became a general; was made a baronet; settled on the Mohawk river, and completed a treaty with the Senecas in 1764. He died at his seat, Johnson's Hall, New York, in 1774.

27. Miss **Lewis**. LIOTARD.

Full H. L., sitting, similar in same direction to print by MacArdell, No. 118. Under, *J. S. Liotard pinxt. C. Spooner fecit. Miss Lewis. Printed for Robt Sayer Print seller in Fleet Street.* H. 6; Sub. $5\frac{3}{8}$; W. $4\frac{3}{8}$.

See page 878.

28. John, Earl of **Loudoun**. RAMSAY.

W. L., standing, similar in same direction to print by Faber, jun., No. 224. Under, *Ramsay Pinxt. Spooner Fecit. The Rt Honble the Earl of Loudoun, Capt'n General & Governour in Chief of his Majesty's Forces in North America; and One of the Sixteen Peers of Scotland.* Price 1s 6d. H. 14; Sub. $12\frac{3}{4}$; W. $9\frac{3}{8}$.

See page 389.

29. Samuel **Madden**.

T. Q. L., standing, directed towards right, facing nearly to front, looking towards left, wig, bands, black gown, right elbow on table to left, left arm hanging beside him, hand holding a book, forefinger between leaves, curtain to right. Under, in centre arms, rising into subject, motto, *FORTIOR QUI SE QUAM QUI FORTISSIMA VINCIT MÆNIA ex Marmore Van Nost.* *Spooner fecit Dublin 1752. The Reverend Samuel Madden D.D.*

*Behold! in fact a Patriot—truly Great!
The Watchful Pilot of Hibernia's State,
Her present Opulence, her growing Fame
Own Him the Fountain, Whence her Treasures Stream
This Little Draught the Portrait of his Face
But Volumes only can his Vertues trace.*

Weeks. Published & Sold by Thos Sillcock at the Royal fan in Nicholas Street. H. 14; Sub. $12\frac{1}{2}$; W. 10.

See page 94. Companion to No. 33.

30. Anthony Malone.

T. Q. L., standing, directed towards right, facing towards and looking to front, wig, bands, black gown, lace ruffles, right hand on hip left hand on large book on table to right, pilasters and arch in background. Under, *Chas Spooner fecit Anthony Malone Esqr Counr at Law.* H. $13\frac{7}{8}$; Sub. $12\frac{3}{8}$; W. 10.

See page 1281.

31. Nelly O'Brien. REYNOLDS.

T. Q. L., sitting, similar in same direction to print by J. Watson. without figure on pedestal. Under, *J. Reynolds Pinxt. Chas Spooner fecit. Miss Nelly O'Brien. London. Printed for Robt Sayer near Serjeants Inn Fleet Street & Heny Parker opposite Birchen Lane Cornhill.* H. 14; Sub. $12\frac{3}{8}$; W. 10.

See page 213. There is another similar in smaller size.

32. Penelope Pitt.

H. L., similar in same direction to print by Houston, No. 90. Under, *C Spooner fecit. Mrs Pitt.* H. $5\frac{1}{8}$; Sub. $5\frac{1}{8}$; W. $4\frac{1}{2}$.

See page 679.

33. Thomas Prior.

T. Q. L., standing, directed towards left, facing towards and looking to front, long coat and vest through upper buttons of which ends of cravat pass, hat under right arm, gloves in hand, left hand on table to right on which lie papers inscribed, *The Charter of the Dublin Society*, and book of *A List of the Absentees*, curtain to left. Under, in centre arms, *ex Marmore Van Nost. Spooner fecit Dublin 1752 Thomas Prior Esqr Late Secretary to the Dublin Society To which Honble Society this Plate is most Humbly inscribed by their Honours most Obedient Humble Servant Thos Sillcock.* H. 14; Sub. $12\frac{1}{2}$; W. 10.

Born at Rathdowney, about 1679; educated at Trinity College, Dublin; published the List of Absentees in 1729; zealously promoted that useful institution, the Dublin Society, and was unwearied in his exertions for the welfare of Ireland. He died in Dublin, 21st Oct., 1751.

Companion to No. 29.

Frederick, King of Prussia, by Spooner, has been mentioned; it is probably similar to print by MacArdell, No. 147.

34. Miss Smith. COTES.

H. L., in oval frame, directed slightly to, facing and looking downwards towards left, hair dressed back from forehead, earring, loose robe leaving left shoulder uncovered, right hand to bosom. Under, *Cotes pinxt C. Spooner fecit. Mifs Smith.* H. 14; Sub. 12½; W 9¾; O. D. H. 10¾; W. 8½.

Bromley, p. 445, gives the date of this print thus, "1765?" If the real date were a little earlier, there is every probability that the personage represents the lady afterwards Mrs. Mathews (see page 188); for nothing could be more likely than the selection of an Irish engraver to delineate his lovely young countrywoman.

35. Id. ID.

Similar in reverse direction, without oval frame. Under, *Chas. Spooner fecit Mifs Smith. Printed for Robt Sayer, at the Golden Buck near Serjeants Inn Fleet Street.* H. 6; Sub. 5¼, W. 4½.

Spilletta. Bromley, p. 445. Query if the following be an after-state?

H. L., similar in reverse direction to print by Purcell, No. 27, at bottom, *Spilletta Pub. Feb 1, 1782 by W. Turner Frame Maker, opposite the Church, Snow Hill.* H. 5¾; W. 4¼.

George Whitfield. Bromley, p. 372.

36. Mrs. Woffington. (HAYTLEY.)

Head in oval frame, similar to portion of print by Faber, jun., No. 392. Under, *Spooners fecit. The celebrated Mrs. Woffington. Sold by Thos Sillcock Printseller at ye Fan & Crown in Nicolas Street* H. 7¾; Sub. 6¾; W. 5¼.

See page 446.

37. James Wolfe. H. SMITH.

H. L., similar in same direction to print by Houston, No. 128, but without oval frame. Under, *H: Smith Esqr pinxt. C Spooner fecit. Major General James Wolfe Commander in Chief of His Majestys Forces in the Expedition against Quebec. printed for John Bowles & Son at the Black Horse in Cornhill London.* H. 6; Sub. 5¾; W. 4½.

I. As described.

II. "& Son" erased.

See page 693.

38. The Studious Fair. BENWELL.

T. Q. L., sitting, directed and facing towards left, wreath round head, necklet, low dress, right elbow on table beside her, hand to cheek, left hand holding book which she is reading. Under, *Mifs Benwell pinxt C Spooner fecit The Studious Fair. London Printed for Henry Parker opposite Birchin Lane in Cornhill & Robt Sayer near Serjeants Inn Fleet Street.* H. $13\frac{7}{8}$; Sub. $12\frac{3}{8}$; W. $9\frac{7}{8}$.

Said to be a portrait of Queen Charlotte, and there is some resemblance.

39. Id.

ID.

Similar in same direction. Under, *Mifs Benwell pinxt C. Spooner fecit The Studious Fair. London Printed for Robt Sayer in Fleet Street.* H. $5\frac{1}{8}$; Sub. $5\frac{3}{8}$; W. $4\frac{3}{8}$.

40. The Bath Beauty. HOARE.

H. L., directed and looking towards left. Under, *Hoare Pinxt C Spooner Fecit The Bath Beauty. Printed for Jno Bowles & Son at the Black Horse in Cornhill.* H. $13\frac{5}{8}$; Sub. $12\frac{3}{8}$; W. $9\frac{7}{8}$. Brit: Mus.

41. The Elements. PYLE.

T. Q. L., a young lady, standing, directed to, facing and looking towards left, wide hat, necklace, lace-edged cape, short sleeves, apron, placing fruit in basket on pedestal to left, garden wall in background, man sitting in distance to right. Under, *R. Pyle pinxit. Printed for John Bowles at No 13 in Cornhill. C. Spooner fecit. Earth. La Terre. Published as the Act directs, May 1st 1768.* H. 14; Sub. $12\frac{5}{8}$; W. 10.

T. Q. L., standing, directed towards front, the same person and same dress, looking into wide glass bowl of water in which small fish are swimming about on table before her to right. Size and inscription similar to foregoing, title, *Water. L'Eau.*

As these were published after the engraver's death, he may not have completed the set. See page 2.

42. Jew Rabbi. REMBRANDT.

Similar in same direction to print by Pether, No. 39. Under, *Rembrandt pinxt C. Spooner fecit A Jew Rabbi. Printed for Robert Sayer Printseller in Fleet Street.* H. 6; Sub. $5\frac{3}{8}$; W. $4\frac{1}{2}$.

Spooner also engraved the Pen Cutter, and others, after Rembrandt.

43. The Spendthrift. VANDER MYN.

T. Q. L., a man, sitting, directed to front, looking towards left, arms folded, leaning on table before him, on which lie broken pipe, cards, punchbowl, glass, and candlestick, in background woman standing at door. Under, *G. Vander Myn pinxt. C. Spooner fecit. The Spendthrift. Printed for John Bowles & Son at the Black Horse in Cornhill London.* H. $13\frac{7}{8}$; Sub. $12\frac{1}{2}$; W. $9\frac{7}{8}$.

I. As described.

II. "& Son — Horse" erased; instead, *at No 13.*

P. STEE is known only by the following:—

Salathea Dawkens. TOER.

H. L., directed slightly to right, facing and looking to front, wide hat and ribbons, cap and necklet, low dress, short sleeves, arms leaning on stone balcony before her, curtain to right. Under, *J. Toer pinx. P. Stee fecit. Miss Salethea Dawkens.* H. $15\frac{1}{8}$; Sub. $13\frac{3}{8}$; W. $11\frac{1}{8}$.

ROBERT STEWART is mentioned by Nagler, but not by Redgrave. The following were all published by him; and as he is stated on No. 5 to be an engraver, and to have drawn No. 3, it may be presumed that they were both designed or modelled and engraved by him. They bear date, 1776-1786, and are mostly original likenesses, some of them of persons not otherwise engraved. It is not unlikely that there may be others by him, as these small prints have been less carefully preserved by collectors.

1. Lord Camden.

H. L., in oval, profile to left, wig, plain coat. Under, in scratched letters *Lord Camden. Published as the Act directs by Robt Stewart No 287 near Great Turnstile Holborn May ye 11 1779.* H. $5\frac{1}{4}$; W. 4 ; O. D. H. $3\frac{3}{8}$; W. $2\frac{1}{4}$.

See page 614.

2. Duchess of Devonshire.

Short H. L., in oval, directed towards, facing and looking in profile to left, attitude similar to print by Laurie, No. 17. Under, *The*

Duchefs of Devonshire. Published June 12th 1779 by R. Stewart No. 287 near Great Turnstile, Holborn. H. 5¼; W. 4⅛; O. D. H. 3⅞; W. 3⅛.

Not mentioned by Bromley. See pages 803 and 13.

3. John **Dunning**.

Short H. L., profile to right, wig, plain coat, frill. Under, *R. Stewart del. John Dunning Esqr. Published as the Act directs by Robt Stewart, No 287 near Great Turnstile Holborn, Sept 29, 1778. H. 5⅛; W. 4; O. D. H. 2⅞; W. 2⅞.*

Born, 1731, in Devonshire; went to the bar, and after some years came into great practice from his able defence of Wilkes; appointed Recorder of Bristol, 1766; solicitor-general, and M.P. for Calne; on the formation of the Rockingham ministry in 1782, created Lord Ashburton. He died, 18th August, 1783.

4. Honble Thomas **Erskine**.

Short H. L., in oval, profile to left, wig, plain coat, frill. Under in scratched letters, *The Hon Thomas Erskine Barrister at Law. Published as the Act Directs February ye 20 1781 by Robt Stewart Near Great Turnstile Holborn. H. 5; W. 3⅞; O. D. H. 3⅛; W. 2½.*

See page 749.

5. James **Ferguson**. TOWNSEND.

H. L., oval frame at corners, directed and facing slightly to left, looking to front, wig, white cravat, plain dress, right hand on globe. Under, *John Townsend pinxt Publish'd Decr 7th 1776. James Ferguson F.R.S. Printed for Robt Stewart, Engraver & Modeller of Portraits in Wax, No 15 Millman Street, Bedford row, Holborn. H. 14; Sub. 13; W. 10.*

See page 623.

6. David **Garrick**.

H. L., in oval, profile to right. Under, *David Garrick Esqr Published as the Act directs by Robt Stewart No 287 Near Great Turnstile Holborn, Feb ye 1st 1779. H. 5¼; W. 4; O. D. H. 3⅞; W. 3⅞.*

Not mentioned by Bromley. See page 180.

7. Sir Charles **Hardy**.

Short H. L., in oval, profile to left, wig, naval uniform. Under, in scratched letters, *Admiral Sir Charles Hardy Published as the Act*

directs by Robt Stewart No 287 Near Great Turnstile Holborn November ye 15 1779. H. $5\frac{1}{4}$; W. $4\frac{1}{8}$; O. D. H. $3\frac{1}{2}$; W. $2\frac{3}{4}$.

See page 154.

8. William **Hewson**.

Short H. L., in oval, directed to, facing and looking towards left, wig, plain coat, frill. Under, in scratched letters, *William Hewson F.R.S. Published as the Act directs by Robt Stewart No 287 near Great Turn Stile Holborn April ye 10 1780.* H. $5\frac{1}{4}$; W. 4; O. D. H. $3\frac{3}{8}$; W. $2\frac{5}{8}$.

Born at Hexham, Northumberland, 1739; became assistant, and, in 1762, partner of John Hunter; but separated from him in 1770, on account of his marriage to Miss Stevenson. He had very extensive practice, and published works on the Blood and on the Lymphatic System. He was carried off by a fever, 18th April, 1774.

9. John **Hunter**.

H. L., in oval, profile to right, own hair, plain coat, frill. Under, in scratched letters, *John Hunter F.R.S. Published as the act directs Novr 24 1786 by R. Stewart No 2 Newmans Row (near Great Turn Stile) Lincolns Inn Fields.* H. $6\frac{1}{8}$; W. $4\frac{1}{2}$; O. D. H. $3\frac{1}{2}$; W. 3.

Not mentioned by Bromley.

Born in Lanarkshire, 1728; became anatomical assistant to his elder brother William, and soon distinguished himself; F.R.S., and surgeon of St. George's hospital, 1767; deputy surgeon-general to the army, 1786. Died suddenly, 16th Oct., 1793. He made a great number of discoveries, and published many works connected with anatomy. He formed the famous museum, which was purchased by Government for £15,000, and placed in charge of the College of Surgeons; and which is said to have cost him over £90,000.

The above portrait appears a good likeness; but is different from the famous line engraving by Sharp, after the picture by Reynolds.

10. Mary Queen of Scots.

H. L., in oval, profile to right, veil at back. Under, in scratched letters, *Published as the Act directs by Robt Stewart No Turnstile Holborn January 17th 1778.* H. $5\frac{1}{4}$; W. $4\frac{1}{8}$; O. D. H. 3; W. $2\frac{3}{8}$.

Not mentioned by Bromley.

11. Charles, Duke of Richmond.

H. L., in oval, profile directed to left, own hair, white cravat, plain coat. Under, in scratched letters, *Duke of Richmond. Published as the Act directs by Robt Stewart No 287 Near Great Turnstile Holborn August ye 26 1779.* H. $5\frac{1}{4}$; W. 4; O. D. H. $3\frac{1}{2}$; W. $2\frac{1}{8}$.

Not mentioned by Bromley. See under J. Watson.

12. John Earl of Sandwich.

Short H. L., in oval, profile to right, wig, plain coat, frill. Under, in scratched letters, *Lord Sandwich Published as the Act directs by Robt Stewart No 287 Near Great Turnstile Holborn September ye 16 1779.* H. $5\frac{1}{4}$; W. 4; O. D. H. $3\frac{1}{2}$; W. $2\frac{3}{4}$.

See page 584.

13. Edward, Lord Thurlow.

Short H. L., in oval, profile to left, judge's wig and robes. Under, in scratched letters, *Lord Thurlow. Published as the Act directs by Robt Stewart No 287 Near Great Turnstile Holborn June ye 24 1779.* H. $5\frac{1}{4}$; W. 4; O. D. H. $3\frac{1}{8}$; W. $2\frac{1}{2}$.

Bromley mentions a small oval by E. Hedges, 1781.

See page 200.

ROBERT STRANGE was born at Pomona, Orkney, July 26th, 1721; he was apprenticed to Richard Cooper (see page 146), and executed the following example in mezzotinto, which has not been mentioned by any writer upon him or his works. He subsequently became most distinguished as a line engraver, and was knighted in 1787. He died in Great Queen-street, Lincolns Inn Fields, 5th July, 1792.

William Harper. DE NUNE.

H. L., in oval frame, directed towards right, facing towards and looking to front, wig, bands, black gown. Under, *The Revd Mr William Harper M De Nune Pinxt 1745. R. Strange fecit Edinr.* H. 13; Sub. $10\frac{3}{4}$; W. 9; O. D. H. $10\frac{1}{2}$.

Not mentioned by Bromley.

W. STRANGE is named as engraver of the following:—

Jew Rabbi. REMBRANDT.

H. L., similar in same direction to print by Pether, No. 39. *Rembrandt pinxt. W. Strange fecit. A Jew Rabbi. From one of the most Capital Pictures ever Painted by Rembrandt, In the Collection of his Grace the Duke of Devonshire. Sold by R. Martin Book & Printseller, 47 Great Queen Str Lincolns Inn Fields. 342. H. 14; Sub. 12 $\frac{3}{8}$; W. 10.*

This appears a different plate from that by Pether, No. 40, otherwise, as the size nearly corresponds, it might be taken to be an after-state of it.

JOSEPH STRUTT was born in Essex, 1749. He became a pupil of W. W. Ryland, and gained Royal Academy medals in 1769-70, but afterwards turned his attention to antiquarian literature, and published several works illustrated by his own engravings, amongst them his "Dictionary of Engravers," published 1785-6. The execution of this work, which may be considered an enlargement of that of Basan, and intended as a companion to Pilkington's *Painters*, might have been very much better, and the assertions in it should be examined very closely before adopting them, as it is full of errors; however, it was certainly a means of diffusing information on the subject treated of, being almost the first English work of the kind. He died in Charles-street, Hatton Garden, 16th Oct., 1802.

The following does not appear to have been recognised as his work, for it is not mentioned that he engraved in mezzotinto. There was probably a personal acquaintance between the engraver and Mr. Bull and his daughter.

(Elizabeth **Bull.**) HAMILTON.

H. L., in oval, directed to, facing and looking towards right, hair high, cap with strings loosely tied under chin, black ribbon round neck, striped dress with bow of ribbon at bosom, at bottom to right scraped, *J. Strutt fecit.* Under subject to left, in scratched letters, *H Hamilton pinx.* H. 13 $\frac{3}{8}$; Sub. 12 $\frac{3}{8}$; W. 9 $\frac{3}{8}$; O. D. H. 10 $\frac{3}{8}$; W. 8 $\frac{1}{2}$.

Not mentioned by Bromley.

Daughter of Richard Bull of North Court, Isle of Wight, who was son of Sir John Bull, Knt., of Ongar, in Essex, and M.P. for Newport. He married, in 1747, Mary, daughter of Benjamin Ash, and relict of Mr. Benet, both of Ongar. He was the famous print collector (see

page 1289), and his daughter inherited his tastes, although she was not a collector of portraits but of scriptural prints, ballads, &c. She died at North Court, in her 60th year, 20th March, 1809.

J. SYMPSON is mentioned by Redgrave as Joseph Simpson, who practised in the reign of Queen Anne, and executed pieces after Monamy and Vandewelde, also, that he had a son of the same names, who engraved Charles I. and other subjects in the line manner, and was deemed of much promise, but died young, in 1736.

It was, however, clearly the younger who scraped the following, except, perhaps, No. 4. Nos. 2 and 3 are printed in green ink.

These engravers are distinct from the S. Sympson who published several of George White's prints.

1. Giovanni **Bononcini**.

H. L., in oval frame, directed to left, facing towards and looking to front, wig, frill, plain coat, narrow edging to vest. Under, *Sigr Giovanni Bononcini. F. Symphon Junr Fect.* H. 13 $\frac{7}{8}$; Sub. 11 $\frac{1}{8}$; W. 9 $\frac{1}{8}$.

Born at Modena, about 1672; devoted himself to musical practice and composition; produced his opera of "Camilla," when only 18, and several others afterwards; visited the various cities of Europe, and came to London in 1720, when he became the rival of Handel. He was specially patronised by the Countess of Godolphin, but lost much favour when discovered to have plagiarised from Lotti. He left London in 1733, and is said to have lived to over 80; but at any rate was at Vienna after 1748.

2. John **Henley**.

In group of W. L. figures, standing behind table, wig, bands, black gown, holding child in his arms, the mother sitting at end of table to right, father beside her, nurse settling the child's cap, behind clerk and servant, two young women towards left, man on left looking into a glass, old woman sitting at fireplace in background, two 'gentlemen speaking to each other in foreground to right, in front of table child who has spilt the dish of water and thrown the parson's hat on the floor, rosette of which lapdog is tearing. Under, *F: Symphon Junr fecit.*

*Behold Vilaria lately brought to Bed,
 Her Cheeks now Strangers to their rosy Red,
 Languid her Eyes, yet lovely she appears;
 And oh! what fondness her Lord's Visage wears!
 The pamper'd Priest, in whose extended Arms,
 The female Infant lies, with budding Charms,
 Seeming to ask the Name e'er he baptise,
 Casts at the handsom Gossips his wanton Eyes,
 While gay Sr Fopling, an accomplish'd Afs,
 Is courting's our dear Image in the Glafs;
 The Midwife busied too, with mighty Care,
 Adjusts the Cap shews Innocency fair,
 Behind her stands the Clerk, on whose grave Face,
 Sleek Abigail cannot forbear to gaze,
 But Master, without Thought, poor harmless Child,
 Has on the Floor the Holy Water spill'd,
 Thrown down the Hat, the Lap Dog gnaws ye Rose,
 And at the Fire the Nurse is warming Cloaths,
 One Guest enquires the Parson's Name;—says Friendly
 Why, do'nt you know Sir, 'tis Hyp-Doctor H——y.*

Sold by J Sympfson at the Dove in Russell Court Drury Lane London. W. 15½; H. 12½; W. 11½.

The design is said to be by Hogarth.

Born at Melton Mowbray, 1692; educated at Cambridge; was ordained by Bishop Gibson; set up a kind of preaching-house in London, called the Oratory, whence he was named Orator Henley; but he was very unfit to be a clergyman. The Hyp-Doctor was a weekly paper edited by him, said to be encouraged by Walpole to counteract the "Craftsman." Henley died 14th Oct., 1756.

3. Sir Robert Walpole.

H. L., in oval frame, supported by five emblematical female figures, directed to front, facing and looking towards right, wig, robes, collar and George, on top of frame, *The Rt Honble Sr Robt Wallpole*, at bottom of subject to right two figures of War and Rapine struck to the ground. Under, *J. Sympfson Junr fecit Some therefore cried one thing, and some another: for the Multitude was confused, and the more part knew not wherefore they were come together. Acts, Chap XIX, Ver 32. Sold by J Sympfson Engraver and Printseller at the Dove in Russell Court Drury Lane. H. 11½; Sub. 11½; W. 7½; O. D. H. 3; W. 2½.*

See page 79.

4. Edward **Winnington-Jeffries**. DAHL.

H. L., oval at corners, directed towards right, facing and looking to front, wig, cravat, loose gown. Under, *M, Dall Pinxt. Js Sympfson Fecit. Edward Winnington Jeffryes Esqr Member of Parliament for the Borough of Droitwich. Sold by Js Sympfson Engraver and Printfeller, at the Dove in Ruffell Court Drury Lane. H. 13 $\frac{7}{8}$; Sub. 11 $\frac{5}{8}$; W. 9 $\frac{3}{8}$.*

Two known.

According to Bromley and Noble, Edward, younger son of Sir Francis Winnington, solicitor-general to Charles II., and himself a distinguished barrister and M.P. for Droitwich. He married Miss Jefferies of Homme Castle in Worcestershire, and became possessed of those estates, assuming the name. He died 20th July, 1725. As the portrait, however, represents rather a young man, the personage is more probably his nephew, who succeeded to the estates on his death, and was the father of Edward Winnington, who was created a baronet in 1755, and died in 1791. This baronetcy is extant, its representative residing at Stamford Court, near Worcester.

PHILIP J. TASSAERT was a native of Antwerp, and came to London at an early age. He was assistant to Hudson, and member of the Incorporated Society in 1769, becoming its president in 1775, and also dealt in and cleaned pictures. He died in Soho, 6th Oct., 1803. Redgrave does not mention his engravings in mezzotinto, which are well executed.

1. John **Harrison**. KING.

T. Q. L., sitting, directed towards left, facing towards and looking to front, wig, plain coat, right arm on table to left, on which lie chart and chronometer, left hand on hip, in background to left large instrument with his name, pendulum to right. Under, *T. King pinxt. P: L: Tassaert fecit John Harrison born 1693, at Foulby near Pontefract, Yorkshire; Inventor of the Compound Pendulum, & of several Time Keepers for ascertaining the Longitude at Sea; The last of which, on a Voyage, ordered by the Commissioners of Longitude, was certified to have succeeded considerably within the Limits prescribed*

by Act of Parliament, of the 12th year of Queen Ann. Publish'd as ye Act directs, Augst 1st. 1768. H. 15½; Sub. 14½; W. 11¼.

I. Before inscription, scratched, P. J. Tassaert Fecit.

II. As described.

See page 1272.

2. Rubens's Family. RUBENS.

W. L.'s., to left a young girl and boy, hand in hand, proceeding to left; towards centre a younger girl, her left hand outstretched to a young boy, with hobby-horse between his legs; to right, nurse stooping over and pointing with right hand, and lady standing erect, holding basket of fruit under left arm, in background trellis and arch, through which landscape is seen in distance. Under, *Rubens pinxit. I. Boydell excudit 1768. Tassaert fecit. Rubens's Family. From a Miniature Picture, In his Majesty's Collection by Fruytiers of Antwerp; after a Capital Picture by Rubens. Published August 1st. 1768.* W. 19¾; H. 17; Sub. 15¾.

I. Before inscription, in small skeleton letters, *Rubens pinxit J. Boydell excudit Tassaert fecit 1768.*

There are traces on this of an earlier state.

II. As described.

Picture is No. 1193 of Smith's Catalogue.

3. Rubens's Three Children. ID.

W. L.'s. the elder girl of foregoing to left, arms holding collar of large dog on which the boy is riding, and which is turning round to lick his face, youngest boy in stand to right holding its tail, in background to left, niche with four busts over, to right open door through which courtyards are seen. Under, *P. P. Rubens pinxit. P. J. Tassaert Fecit. Rubens' Three Children. Done from a Capital Picture, in the Possession of Monsieur I. Bertels at Antwerp. Sold by P. J. Tassaert Painter to his Royal Highness Prince Charles of Lorraine at Mrs Tinges in great Poland Street Soho. Price 7s 6d.* H. 19¾; Sub. 18¼; W. 14¾.

I. Before inscription.

II. As described.

Picture is No. 1194 of Smith's Catalogue, there stated in error to have been engraved by M'Ardell.

4. The Four Ages.

Set of prints, each H. 14; Sub. 12½; W. 9¾, inscribed as under

with, on each, *J. Tassaert Inv't et Fecit. published by J. Boydell Engraver in Cheapside Feb 1st 1768.*

I. Before inscription.

II. As described.

Youth.—Lady sitting holding music on lap, young man standing beside her playing guitar.

Middle Age.—Man sitting at table reading from large book, young girl looking towards him, in background woman with hands on back of chair.

JOHN TAYLOR was born in Bishopgate in 1739, and was pupil of Hayman. In 1766 was Member of the Incorporated Society, and exhibited at the Academy in 1779. He drew portraits in pencil, and latterly employed himself in teaching. He died in Cirencester-place, 21st Nov., 1838. Redgrave does not mention his engraving in mezzotinto.

Thomas **Norris**.

H. L., in oval frame, profile to right, hair tied at back, plain coat, Under, *John Taylor pinxt et fecit. Thomas Norris Bac: Mus: at bottom, in scratched letters, Publis'd March 25th 1777.* H. 14; Sub. 12; W. 10; O. D. H. $9\frac{1}{2}$; W. $8\frac{3}{8}$.

I. Before inscription.

II. As described.

III. After name of personage, *Late Organist of Christ Church and St. John's College Oxford.*

Born about 1740, and educated as a chorister of Salisbury Cathedral; settled in Oxford, and subsequently was a tenor singer at oratorios for many years, and a favourite of George III. and his brother. His voice failed in 1789, and he died at the seat of Lord Dudley and Ward, near Stourbridge, 5th Sept., 1790. In the account of him in "Gent's Mag." VOL. LX., he is named "Charles." Bromley gives a wrong date to the print.

It is doubtful, as the styles of work are not similar, if the following is by this engraver; but the date is nearly the same as the foregoing, and it may have been an earlier attempt.

Elizabeth, Duchess of **Kingston**.

W. L., standing, directed towards, facing in profile to left, black dress, hood at back of head, hands gloved, holding papers, right one extended as pleading, armchair to right, stone wall in background. Under, *Taylor Fecit. Elizabeth Dutcheffs Dowager of Kingston. Taken, at the Bar of the House of Lords, on the 15 of April, 1776. Publish'd as the Act directs, May 20, 1776.* H. 15; Sub. 13 $\frac{3}{4}$; W. 11.

See page 100.

SAMUEL TAYLOR is not mentioned by Redgrave, and was probably a native of Scotland. His works are uncommon.

1. Charles I.

H. L., directed towards left, looking to front, long hair, robes, lace-edged collar, scarf, George. Under, *King Charles the First Saml Taylor fecit* H. 7 $\frac{7}{8}$; Sub. 7 $\frac{1}{8}$; W. 6. Suth: Coll.

2. George II. KNELLER.

H. L., in oval, directed slightly to right, facing slightly to left, looking to front, wig, small crown, robes, collar, and George. Under, *Georgius Secundus D. G. Mag: Brit: Fran: et Hib: Rex F. D. G. Kneller Pinxt. S. Taylor Fecit.* H. 8; Sub. 7 $\frac{1}{4}$; W. 5 $\frac{7}{8}$.

I. As described.

II. At bottom, *Sold by Robert Hulton the Corner of Pall Mall.*

Not mentioned by Bromley, who does mention one however, which is probably an intermediate state, with address of Thos. Taylor, of those of Faber, sen., No. 39.

3. Francis Grant de Cullen.

H. L., in oval, directed towards right, looking to front, long wig, cravat with fringed ends. Under, between two columns, arms, at top SUUM CUIQUE, at bottom, DOMINUS PROVIDEBIT, *D Franciscus Grant de Cullen, in Com: Bamf: deinde de Monimusk, in Com: Abredon: Eques Baronettus, in Supremo apud Scotos Foro Civili Senator. Ao 1658 Natus apud Ballintome in Com: Morav: Johannis Grant de Freughie (al: Grant) per Archibaldum, Duncanum, duosq; Archibaldos de Ballintome, Trinepos. 29 Janr 1691 Ad Juris consulti munos promotus. 15 Martij 1694, Uxorem duxit, eximiae virtutis*

feminam Jeannam Meldrum, ex familia de Iden (cui Patruus simul et Tutor erat, vir praestantissimus Geo: Meldrum in Academia Edinb: S.T.P.) ex qua, tres filios, totidemq: filias, adhuc superstites, suscepit. 7 Decembr 1705, Eques Baronettus Creatus, 18 Octobris 1708. Conjugem accepit Saram Fordyce, prioris Conjugis cognatam, quae duas ei filias reliquit 10 Junij 1709. inter supremæ Curiae Judices adscitus. 23 Mar: 1726 Mortalitate exutus.

In quo Advocato pariter ac Judice, summa eruditio, stupenda Industria atq; intemperata probitas emicuerunt. Utroq: in munere, Numinis ductum secutus, publicæ utilitati, rei suæ familiaris parum studiosus, se pene totum dicavit. Prima autem ei cura fuit vera pietate mentem imbuere, cujus vividum ac interiorum sensum, absq; fuco et Ostentatione, ad extremum usq; conservavit et auxit. Patriæ Libertatis assertor strenuus; erga Universum genus humanum benevolentia præpensus; adversus eos, qui a se de rebus, vel Sacris, vel Civilibus, opinione dissidebant, mitis et benignus: In se solum, moribus recti conformandis, cultu Divino constanter peragendo, arduo deniq; munere fideliter exsequendo, severus et rigidus.

Tandem, cum saluberrimus corporis habitus, adjunctaq: cum idonea exercitatione temperantia, longiorem et vitam spondere viderentur; subito morbo correptus, post quartum diem, omnibus, præter se unum, macroere percussis, ipse tranquillus, tanquam leve iter ingressurus, imo alacer ac lætus, ex terrena hac, ad coelestem Patriam emigravit. Hoc quaecumq; Monumentum, sepulchralibus magis obvium, paulo licet serius, integro tamen usq; manente pietatis sensu,

optimo Parenti effingendum curavit ejus filius natu 2^{dns} G: G: A: E: Anno 1744. Jo. Smibert pinxit: Saml Taylor Fecit. H. 14; Sub. 11 $\frac{5}{8}$; W. 9 $\frac{1}{4}$; Brit: Mus.

4. Joshua Guest. VAN DIEST.

T. Q. L., standing, directed to front, facing and looking towards right, uniform, right hand holding hat, left hand on hip, horsemen in distance to left, castle to right. Under, *The Honble Joshua Guest Esqr Major General of His Majesty's Forces &c &c &c. J Van-diest pinxit 1724 Saml Taylor fecit. H. 14 $\frac{5}{8}$; Sub. 12 $\frac{1}{4}$; W. 9 $\frac{5}{8}$.*

Born 1660; rose from an humble position in life through talents and good conduct; defended the Castle of Edinburgh in 1745, although it is said he was offered £200,000 by Prince Charles Edward to surrender it; made Lieutenant-General the same year. He died 14th October, 1747, and was buried in Westminster Abbey.

5. John McIvor. HARVIE.

H. L., in ornamented oval frame with panelled corners, supported on entablature, an old man, directed towards right, facing towards and looking to front, wig, cravat, coat buttoned at waist, beneath R.

Harvie delin S: Taylor fecit Vera Effigies Ioannis McIverus alias Campbellus Ætat suæ 79. H. 6 $\frac{3}{4}$; W. 4 $\frac{1}{4}$; O. D. H. 3 $\frac{3}{8}$; W. 3 $\frac{3}{8}$.

Clerk to the registration of seisins in Glasgow, and author of an account of that city, published 1736, to which foregoing print is a frontispiece.

Bromley gives several prints as by Taylor, which were published only by "Thomas Taylor at the Golden Lyon in Fleet-street," printseller during the first part of the reign of George I., and who was succeeded by Bakewell and Jordan. Amongst them are, L. Blackbourne, Charles II., and S. Pomfret, see "Engraver not ascertained;" Peter Lord King, see page 1097; and William Talbot, see page 297.

PEARCE TEMPEST is said to have been a pupil and assistant of Hollar, and was a publisher of prints both in line and mezzotinto. Amongst the former are the "Cryes of London," 74 plates, after M. Lauron, and amongst the latter are several by Place, who, it is very probable, engraved some of the following, which are nearly all curious and very scarce. He died in 1717 and was buried in St. Paul's Covent Garden.

His prints are marked "exc," so it is quite uncertain whether or not he actually engraved any of them himself.

1. Charles I.

H. L., in oval, directed towards right, looking to front, long hair, beard, wide collar, ribbon, and George. Under, *Charles ye 1st King of England, Scotland, Fra, & Ireland &c. The Royall Martyr. van Dyke pinx. P. Tempest ex. H. 11 $\frac{3}{8}$; W. 8 $\frac{1}{4}$; O. D. H. 10 $\frac{1}{4}$. Suth: Coll.*

2. Id.

H. L. in oval, directed and looking to left. Under, *Charles the 1st, King of Engl: Scotl: Fran. & Irelad van Dyke pin. P. Tempest ex. H. 5 $\frac{1}{4}$; W. 4; O. D. H. 4 $\frac{1}{4}$; W. 3 $\frac{1}{4}$.*

3. Charles II.

H. L., in oval, directed towards left, looking to front, long curled wig, lace cravat, armour under cloak on left shoulder. Under, *Carolus II. dus D. G. Angliæ Scotiæ Franciæ & Hiberniæ Rex. F. le Casque pinx P Tempest ex. H. 11 $\frac{3}{4}$; Sub. 10 $\frac{5}{8}$; W. 8 $\frac{3}{8}$. Suth: Coll.*

4. Eleanor Gwyn.

H. L. in oval, directed and looking nearly to front, facing slightly to left, hair in curls with long lock falling over left shoulder, loose dress, jewels in belt. Under, *Madam Ellen Gwynn P Tempest ex.* H. $6\frac{1}{4}$; Sub. $5\frac{7}{8}$; W. $4\frac{1}{2}$; O. D. H. $5\frac{1}{4}$; W. $4\frac{1}{4}$.

See page 526. One known.

5. James II.

H. L. in oval, directed and facing towards right, looking downwards towards front, long wig, lace cravat, armour, sash. Under, *James the 2d King of England Scot: Fra: & Ireland Crowned the 23d Aprill 1685. Divi Caroli Martyris F: P Tempest ex:* H. $11\frac{3}{4}$; Sub. $10\frac{5}{8}$; W. $8\frac{1}{2}$.

One known.

6. Thomas Killegrew. (SHEPPARD.)

H. L., directed to left, facing towards and looking to front, cap, long hair, right hand supporting face. Under, *Sr Thomas Killegrew P Tempest ex.* H. 5; Sub. $4\frac{5}{8}$; W. $3\frac{1}{2}$.

This print is similar in reverse direction to portion of the fine portrait of the personage engraved in line by the elder Faithorne after Sheppard, which was prefixed to the folio edition of his plays, published in London in 1664.

Born 1611; son of Sir Robert Killigrew; page of honour to Charles I. and groom of the bedchamber to Charles II., whom he accompanied in exile. He was author of several plays and possessed uncommon wit and humour. He died 19th March, 1682.

7. Roger L'Estrange.

H. L. in oval, directed slightly towards left, facing towards right, looking to front, long hair, cravat, cloak. Under, *Roger L'Estrange Esqr Ætatis Suæ 68. P Tempest ex.* H. 8; W. $5\frac{1}{2}$; O. D. H. $6\frac{3}{8}$; W. $5\frac{1}{4}$.

Brit. Mus. Suth: Coll. See page 40.

8. Mary, Queen of James II.

H. L., in oval, directed and looking nearly to front, facing slightly to right, hair in curls, long locks falling across right shoulder and behind back, earrings, necklace, jewelled dress. Under, *Mary Queen of England. Scot: Fra: & Ireland Crowned ye 23 of Aprill 1685. P. Tempest ex.* H. $11\frac{7}{8}$; W. $8\frac{5}{8}$; O. D. H. $10\frac{3}{8}$; W. $8\frac{3}{8}$. Suth: Coll.

9. The Great Mogul.

H. L., in oval, directed and facing towards left, looking to front, black beard, earring, high turban and plume, embroidered robe, left hand holding sceptre which rests on shoulder. Under, *The Great Magoll P. Tempest ex.* H. $6\frac{3}{4}$; Sub. $6\frac{1}{4}$; W. 5; O. D. H. $5\frac{3}{4}$; W. $4\frac{1}{2}$.

10. John III., King of Poland.

H. L., in oval, directed and looking to front, turban, plume, mustache, robe over armour. Under, *John the third King of Poland, six verses, Great Champion—no more. After the latest originall P Tempest ex.* H. $7\frac{3}{4}$; W. $5\frac{1}{2}$; O. D. H. $6\frac{1}{4}$.

John Sobieski was born at Olesko in 1629; he became one of the first generals of his time, and was elected King of Poland, and crowned as John III., 2nd Feb., 1676. In 1683, he defeated the Turks, who were besieging Vienna, but was not so successful afterwards against the Russians. He died, 17th June, 1696.

11. Id.

Similar, smaller. Under, *John the III the victorious King of Poland &c. P. Tempest ex.* H. 5; W. $3\frac{1}{4}$; O. D. H. $3\frac{3}{4}$; W. $3\frac{1}{4}$.

12. Ernest, Count Sternberg.

H. L., in oval, directed to right, looking to front, order of Golden Fleece. Under, *Ernest Rudiger Count of Staremburgh. P. Tempest ex.* H. $6\frac{1}{4}$; W. $4\frac{1}{4}$; O. D. H. $5\frac{3}{8}$. Suth: Coll.

See page 825.

13. William, Prince of Orange.

H. L., in oval, directed and facing towards left, looking to front. long hair, lace cravat, wide sash over armour. Under, *His Highnes William Prince of Orange. P. Tempest. ex.* H. $7\frac{1}{4}$; W. $5\frac{3}{8}$; O. D. H. $6\frac{1}{4}$.

Bromley does not mention this or the following.

14. Id., when William III.

H. L., in oval, directed slightly to right, facing and looking to front, long wig, lace cravat, armour, sash. Under, *William King of England Scot: France and Ireland Defender of the Protestant Religion &c. P. Tempest ex.* H. $16\frac{3}{4}$; W. $11\frac{3}{4}$; O. D. H. 14; W. $11\frac{3}{8}$.

I. Before "P. Tempest ex." Suth: Coll.

II. As described; ground covering entire plate.

15. Fortune Teller.

W. L.'s., a lady, standing on left, directed towards front, right hand holding up dress, left extended to old woman who is prophesying from it, small spaniel barking in foreground, balcony in background, with doorway to left, and trees in distance. Under,

*Untill the Ready's dropt the Gypsy's dumb
Without that help the Secret cannot come
Then let me see ! Three handsome Husbands here,
All Rich, Six lovely Boys, and Girls appeare.*

P Tempest ex. H. $10\frac{1}{8}$; Sub. $9\frac{3}{4}$; W. $7\frac{5}{8}$.

The lady has every appearance of being a portrait.

G. TERRY and — BATLEY are mentioned by Redgrave as engravers in mezzotinto, but the following may be an altered plate.

John **Towers**. FISHER.

T. Q. L., in oval frame, directed towards left, facing towards and looking to front, bands, lay habit, right hand on table to left, left holding book, fore finger between leaves. Under, *Fisher Pinxt Terry & Batley Fecit. The Revd Mr John Towers Minister of the Gospel. Published according to Act of Parliament Oct 3d 1770 by Terry & Batley Engravers No 29 Paternoster Row Cheapside London.* H. ; Sub. $11\frac{5}{8}$; W. $9\frac{7}{8}$; O. D. H. $11\frac{1}{8}$; W. 9.

Brought up to the sea ; afterwards apprentice to a packer in Turn-wheel-lane, Cannon-street ; was for thirty-four years pastor of the Independent Meeting in Barbican. He died, 9th July, 1804, in his 56th year. He wrote tracts refuting Paine's publications.

JANE THOMPSON was daughter of the Rev. John Bourne (No. 1 of the following), and wife of Benjamin Thompson (see page 1307). She is not mentioned by Redgrave ; but appears to have learned the art from that most competent master, John Raphael Smith.

1. (John) Bourne. J. R. SMITH.

H. L., directed, facing, and looking slightly to left, wig, high coat-collar, spotted vest. Under, *J. R. Smith delt. Jane Thompson sculpt Revd Mr Bourne.* H. 8; Sub. 7; W. 6½.

Born, Feb. 14th, 1729-30; educated at Peterhouse, Cambridge; entered the Church, and became Rector of Sutton and Vicar of South Wingfield, Co. Derby. He died at Spital, near Chesterfield, 13th June, 1806.

2. Miss Thompson.

H. L., in grounded border, directed to, facing and looking upwards towards left, string of pearls in hair, dark dress, frill round throat, landscape in background. Under, *Painted by John Raphael Smith, Engraved by Jane Thompson Miss Thompson.* H. 15; Sub. 14¾; W. 11; Sub. 10; I. B. H. 10; W. 8¾.

Probably sister of Benjamin Thompson, to print of whom by J. R. Smith, No. 163, this appears to be a companion.

In the Brit : Mus. is a clipped, unfinished portrait of a young man, in same style as foregoing, directed towards left, own hair, plait round head, cape. H. ; Sub. 8½; W. ; Sub. 7½.

J. THOMPSON, the engraver of the following, must have practised many years before the last-mentioned lady.

1. Lady Charlotte Johnstone. REYNOLDS.

H. L., similar in same direction to upper portion of print by James Watson. Under, *Reynolds pinxt Thomson sculpt Lady Charlotte Johnstone. Printed for John Bowles at the Black Horse in Cornhill.* H. 6; Sub. 5¾; W. 4½.

See under James Watson.

2. (Sarah) Woodcock.

T. Q. L., standing, directed and looking towards front, facing slightly to left, hair brushed back and plaited, carring, necklet, lace cape, short sleeves and apron held by right hand, brocaded dress, left hand holding wide hat, pillar and curtain in background to right, bal-

cony to left. Under, *Thompson ad vivum del & fecit.* H. 13 $\frac{3}{4}$; Sub. 12 $\frac{1}{2}$; W. 9 $\frac{1}{2}$.

I. Before any inscription.

II. As described.

Personage identified by Bromley, p. 448.

In Dec., 1767, Sarah Woodcock, a milliner, residing with her father and sister at King-street, Tower-hill, was inveigled away by persons, afterwards found out to be Frederick Calvert, 7th and last Lord Baltimore, and his accomplices. For this he was prosecuted at the Old Bailey, but acquitted, after a trial of nineteen hours, on the 26th March, 1768. There was considerable public excitement about the trial, most people believing the story of a young and pretty, and, if the portrait be true, most innocent-looking girl. The questions on each side are fairly summed up in an article in the London Magazine for 1768, pp. 215-20.

The name Tims is affixed as engraver to a portrait of Sir Chaloner Ogle; but which is the altered plate of Sir John Leake, by Faber, jun. See page 386, and additions.

JOHN TINNEY was an engraver in line, and a publisher, as also an engraver in mezzotinto; he is said to have resided in Paris for some time, and to have died in 1761. The celebrated line engravers, John Browne, Anthony Walker, and William Woollett were his pupils.

1. Master **Chardin.**

Bromley, p. 297. Probably copy of print by Faber, jun., No. 73. See page 326.

2. (Catherine **Clive.**) ELLYS.

T. Q. L. standing, directed and looking nearly to front, facing slightly to right, feathers in hair, necklet, cape edged with fur over shoulders, right hand holding shepherd's staff, left hand on hip. Under, *I Ellys pinx. I Tinney fecit*

*When native Beauty adds the Pow'r of Art,
What sure Defence can guard the Lover's Heart?
Theatric Nymphs thus vary all their Charms,
And the feign'd Shepherdess our Bosoms warms.*

London Printed for John Bowles at No 13 in Cornhill. H. 13 $\frac{1}{8}$; Sub. 13 $\frac{3}{8}$; W. 9 $\frac{7}{8}$.

See page 331.

3. George II. HIGHMORE.

H. L., oval at corners, directed in profile to right, wig, ornamented armour with lion's head on shoulders, ribbon and George. Under, *Jos Highmore pinxit. J Tinney fecit. Georgius IIus. D. G. Mag. Brit. Fra. & Hib. Rex. &c. Printed & Sold by J. Tinney at the Golden Lion in Fleet Street London.* H. 13 $\frac{3}{8}$; Sub. 12 $\frac{1}{4}$; W. 9 $\frac{1}{8}$.

4. Sir Thomas PARKER.

T. Q. L., sitting, attitude similar in same direction to print by Kyte, No. 8, but wig and bands longer, face and collar different, and other variations. Under, in centre arms, rising into subject, *The Right Honourable Sr Thomas Parker Knt Lord Chief Baron of His Majesty's Court of Exchequer. London Sold by J. Tinney at the Golden Lion in Fleet Street.* H. 14; Sub. 12 $\frac{3}{4}$; W. 9 $\frac{3}{4}$.

Called to the Bar, 1724; Baron of the Exchequer, 1738; Justice of the Common Pleas, 1740; Chief Baron, 1742, to his resignation in 1772. He died at South Weald, Essex, 29th Dec., 1784, in his 89th year. As the crest is the same, he was probably some connection of Parker, Earl of Macclesfield.

5. John WESLEY.

H. L., in oval frame, directed towards right, facing towards and looking to front, long hair, bands, gown. Under, *The Revd. Mr John Wesley A. M. Printed and Sold by J Tinney at the Golden Lion in Fleet street, London.* H. 13 $\frac{3}{8}$; Sub. 11 $\frac{3}{8}$; W. 9 $\frac{3}{4}$; O. D. H. 9 $\frac{3}{8}$; W. 7 $\frac{7}{8}$.

One known. Not mentioned by Bromley. See page 64.

6. Times of the Day.

T. Q. L., a lady, directed to front, facing and looking at sundial, by which she is setting her watch, shade over her head. Under, *F. Boucher pinxt. J Tinney fecit Noon 4 verses. 'Tis now—Age away. Le Midy La Dame reglant sa Montre. London Printed and Sold by J Tinney at the Golden Lyon in Fleet street.* H. 13 $\frac{1}{4}$; Sub. 11 $\frac{3}{4}$; W. 9 $\frac{1}{8}$.

Mlle Sallé.

T. Q. L., standing, directed slightly to left, facing and looking to front, hat on left side of head, dove in hands, trees in background. Under, *Melle Sallé peint par Fenouil. J Tinney fecit Afternoon*

4 verses, *With glowing—of Life L'Apres-Diné La Dame a la Promenade London Printed & Sold by J Tinney at the Golden Lion in Fleetstreet.* H. $13\frac{1}{8}$; Sub. $11\frac{5}{8}$; W. $9\frac{1}{4}$.

7. Flora. ROSALBA.

H. L., directed towards left, facing and looking towards right, hair falling at back, left shoulder and bosom uncovered, hand holding robe in which lie flowers. Under, *Rosalba pinx. Flora. London Printed & Sold by John Tinney at the Golden Lion in Fleet street.* H. 14; Sub. $12\frac{5}{8}$; W. 10.

RICHARD TOMPSON was a printseller and published the following, as also some prints by named engravers. He died, according to Redgrave, in 1693. He was one of the publishers of the "Ars Pictoria," which would prove his acquaintanceship with Alexander Browne; and their method of publication appears similar in many respects. At page 106, the proof is stated (see also Nos. 23 and 34, besides No. 13, as there mentioned) that Tompson's series preceded that of Browne, and the following may all be referred to dates between 1675 and 1679.

The variety of styles of work is even more evident in these than in Browne's, No. 24 being a remarkable instance. Van Somer undoubtedly executed some, see No. 17, and Vandervaaert's style on his named prints is almost identical with that on some of the following. None can be reasonably attributed to Blooteling; but Valck and Verkolje may have executed some of them.

There seems to be no clear foundation for Walpole's assertion, that Tompson himself engraved either for Browne's series or his own, he may probably, however, have touched the plates to make them more uniform. Reverses of several of them have been met with.

His portrait was scraped by Place, after Zoust. See page 1004.

1. Princess (afterwards Queen) **Anne**. LELY.

Nearly W. L., sitting, directed towards right, facing towards and looking to front, hair in curls, low dress, short sleeves, hands arranging flowers on table to right, in background to left a vase with figures on it and curtain behind, to right a landscape. Under, *Her Highness the Lady Ann P Lely pinxit R Tompson excudit.* H. $13\frac{1}{8}$; Sub. $12\frac{1}{4}$; W. $10\frac{1}{8}$. Suth: Coll.

2. Anthony, Lord Ashley. ID.

Nearly W. L., sitting, directed to right, facing towards and looking to front, long wig, lace cravat, right hand on seat beside him, left hand to breast, base of pillar in background, landscape in distance to right. Under, *The Lord Afshley P. Lely pinxit R. Tompson excudit.* H. $13\frac{3}{8}$; Sub. $12\frac{1}{2}$; W. $9\frac{3}{4}$.

I. Before inscription.

II. As described. Brit: Mus.

Attitude similar to print under A. Browne, No. 27.

Born, 1651; styled as above on his father's being created Earl of Shaftesbury, in 1672; succeeded as 2nd earl, 1683. He died, 10th Nov., 1699, and was buried at Winborne St. Giles.

3. Dorothy, Lady Ashley. ID.

T. Q. L., standing, directed to right, facing round towards and looking more to front, earring, long curl on right shoulder, hands tending orange-tree in vase before her. Under, *The Right Honoble ye Lady Afshley. P: Lilly Pinxit R Tompson excudit.* H. $13\frac{1}{4}$; Sub. $12\frac{1}{4}$; W. 10. Brit: Mus.

Attitude similar to print by A. Browne, No. 26.

Fourth daughter of John, 8th Earl of Rutland; married the foregoing. Their son was the celebrated author of the "Characteristics."

4. Susan, Lady Bellasis. ID.

T. Q. L., standing, directed and looking to front, facing towards right, hair in curls, loose dress with strap across right shoulder, right elbow and left hand on slab to left, trees in background. Under, *The Right honorable the Lady Bellasis P Lilly Pinxit R Tompson excudit.* H. $13\frac{1}{8}$; Sub. $12\frac{1}{8}$; W. $9\frac{1}{8}$. Brit Mus.

Attitude similar to print under A. Browne, No. 25.

Daughter of Sir William Armine; married Sir Henry Bellasis, or Belasyse (son of 1st Lord Belasyse of Worlaby, and grandson of 1st Viscount Fauconberg), who was killed in a duel in 1667. She afterwards appeared at Court, and was greatly admired by the Duke of York, who is said to have even proposed marriage to her; but who certainly gave her his esteem and affection. She was created Baroness Belasyse, of Osgodby in 1674. She died in 1713.

5. Sir William Berkeley.

T. Q. L., standing, directed slightly to left, facing towards and looking to front, long wig, lace cravat, breastplate, sash, belt and

sword, hilt with lion's head, right hand on rock to left, left hand on hip, sea in distance to left. Under, *Sr William Bartley. Admirall. P. Lelij pinxit. R Tompfson excudit.* H. $13\frac{1}{4}$; Sub. $12\frac{1}{4}$; W. $9\frac{3}{4}$. Brit: Mus.

Third son of Sir Charles Berkeley, Knt., treasurer of the household, &c., at the Restoration. He was Governor of Portsmouth, Vice-Admiral of the White, and was killed in a sea engagement with the Dutch, 1st June 1666. The print must have been engraved subsequently, and the spelling of the name upon it is incorrect, though almost as it is pronounced.

6. (Frederick,) Margrave of **Brandenburg**.

T. Q. L., standing, directed slightly to right, facing towards left, looking to front, long wig, lace cravat, armour, embroidered sleeves, sash, ribbon and badge, right hand holding baton, left hand on helmet on rock to right, battle and fortifications in distance to left. Under, *Le Margraue de Brandebourg Anspac. R. Tompfson ex:* H. $13\frac{1}{4}$; Sub. $12\frac{1}{4}$; W. $9\frac{3}{4}$.

I. As described.

II. Inscription erased.

Afterwards King of Prussia. See page 471.

7. **Catherine**, Queen of Charles II. HUYSMAN.

W. L., as St. Catherine, directed towards right, facing and looking towards left, crown at back of head, loose dress, right hand on portion of wheel on block to right on which left knee rests, left elbow leaning on pedestal to right, hand holding palm-branch, three cherubs' heads above to left, in distance a church and sunset. Under, *Katherine Queen of Great Brittain France & Ireland Iacobus Hayfsmans pinxit. R Tompfson excudit.* H. $18\frac{3}{4}$; Sub. $17\frac{7}{8}$; W. $11\frac{3}{8}$. Brit: Mus.

8. **Charles II.** LELY.

T. Q. L., sitting, directed towards right, facing towards and looking to front, long wig, lace cravat, robes, collar and George, right hand on arm of chair, left arm on table to right on which is a crown. Under, *Charles the Second King of England Scotland France and Ireland Defender of the Faith P Lly pinxit R Tompfson excu.* H. $13\frac{1}{4}$; Sub. $12\frac{1}{4}$; W. $9\frac{3}{4}$.

Similar on larger scale to portion of print under A. Browne, No. 5.

9. Barbara, Duchess of **Cleveland**. LELY.

T. Q. L., sitting, directed to right, facing towards and looking to

front, hair in curls, necklace, low dress, ermine robe across arm of chair, right hand in lap, left hand on sill to right, pillar in background, trees in distance, curtain to left. Under, *The Dutcheſs of Cleaucland P. Lely pinxit R Tompſon excudit.* H. $13\frac{1}{2}$; Sub. $12\frac{3}{8}$; W. 10. Suth: Coll.

See page 27.

10. Barbara, Duchess of **Cleveland**. LELY.

T. Q. L., sitting, directed and looking to front, facing towards left, hair in curls, low dress, right hand holding small vase of flowers in lap, left hand placing one in bosom, curtain to left, trees in distance to right. Under, *The Dutcheſs of Cleaucland P Lely pinxit R Tompſon excudit.* H. 13; Sub. 12; W. $9\frac{3}{4}$. Suth: Coll.

11. Mary **Davis**. ID.

T. Q. L., sitting, directed and looking to front, facing towards right, hair in curls, loose dress, guitar on lap, right hand stopping notes, playing with left, curtain to left, vase of flowers and fluted pillar in background to right. Under, *Madame Davis P Lely pinxit R Tompſon excudit.* H. $13\frac{1}{2}$; Sub. $12\frac{1}{2}$; W. $9\frac{3}{4}$.

I. Before inscription and strings to guitar.

II. As described. Suth: Coll.

An actress at the Duke's theatre in 1664; some years afterwards attracted the attention of the king, by her singing of "My lodging is on the cold ground," in the character of Celania; had a daughter by him, born in Oct., 1673, who was married, in 1687, to Francis Ratcliffe, afterwards 2nd Earl of Derwentwater. Pepys speaks of her excellent dancing, which he prefers to that of Nell Gwynne.

12. 1d.

Similar, in smaller size, behind to right a man playing flute. Under, *R Tompſon ex.* H. $6\frac{3}{4}$; Sub. $6\frac{1}{2}$; W. $4\frac{3}{8}$.

Granger mentions a print of her playing on a clavichord, with several other figures "R Tompſon exc." half sheet. Neither it nor the last foregoing are named by Bromley.

13. William, Earl of **Derby**. LELY.

T. Q. L., standing, directed and looking towards front, facing towards right, long wig, lace cravat, breastplate with scarf across, right elbow on slab to left, hand to breast, left hand on hip, curtain to right,

square pillar to left. Under, *The Earle of Derby P Lelij pinxit. R Tompfson excudit.* H. $13\frac{3}{8}$; Sub. $12\frac{3}{8}$; W. $9\frac{5}{8}$.

I. Before inscription. Suth: Coll.

II. As described. Brit: Mus.

III. Wig and face reworked and altered, *Sr* before painter's name. Suth: Coll.

Granger and Bromley suppose this print to represent Charles, 8th earl (see page 67), but it is the portrait of a young man, and represents his eldest son, William Richard George, who became 9th earl on his father's death, in 1672, and died 5th Nov., 1702.

14. John Dolben. HUYSMAN.

T. Q. L., sitting, directed towards left, facing towards and looking to front, long hair, close cap at back, bands, robes, right hand on knee, left on large upright book with two clasps on seat to right, on which lies another book, paper in hand, fringed curtain in background to right, pilaster with scrollwork to left. Under, *The Right Reverend John Dolben Ld Bp of Rochester. I Haysmans Pinxit R Tompfson excudit.* H. $13\frac{3}{4}$; Sub. $13\frac{1}{8}$; W. 10.

I. Before inscription. Suth: Coll.

II. As described. Brit: Mus.

See page 824.

15. (Anne), Countess of Exeter. LELY.

T. Q. L., sitting, directed towards right, facing towards and looking downwards to front, hair in curls with pearls entwined, low dress, full sleeve, robe, hands in lap tying flowers, vase of flowers to right, curtain and pillars in background. Under, *The Right honoble the Countefs of Exeter P. Lely pinxit. R Tompfson excudit.* H. $13\frac{3}{8}$; Sub. $12\frac{1}{2}$; W. $9\frac{5}{8}$.

Granger and Bromley, p. 110, miscall this lady, Frances, who died in 1660, and was first wife of the 4th earl,

Daughter of William Cavendish, 3rd Earl of Devonshire; married, first, Charles, Lord Rich, son of Charles, 4th Earl of Warwick, who died before his father; second, the following. She was celebrated by Prior in one of his poems; accompanied her husband in his travels, and dying, 18th June, 1703, was buried with him in St. Martin's, Stamford. On their tomb she is stated to have been "corporis forma, et animi ingenio, et omnibus quæ fæminam decere possent, dotibus insignem."

16. John, Earl of Exeter. ID.

T. Q. L., sitting, directed towards left, facing towards and look-

ing to front, long wig, lace cravat, loose robe, left elbow on pedestal to right, hands fondling head of dog, curtain and pillar in background. landscape in distance to left. Under, *The Right Honoble the Lord Burleigh Earl of Exeter P. Lelij Pinxit. R. Tompfson excudit.* H. 13 $\frac{3}{4}$; Sub. 13 $\frac{1}{4}$ W. 10.

Succeeded his father as 5th earl, 18th March, 1677-8; * was learned and polished in manner; but, having declined to take the oaths at the Revolution of 1688, either lived in retirement at his country seat or travelled abroad. He died in the village of Issy, near Paris, when returning from Rome, 29th August, 1700.

Robt. Fielding, Bromley, p. 215. See under Van Somer.

17. George I., when Prince of Hanover. KNELLER.

T. Q. L., standing, directed slightly to left, looking to front, facing slightly to right, long wig, lace cravat, breastplate, embroidered sleeves, sash round waist, right hand holding baton, left on plumed helmet on slab to right, assault on castle in distance to left. Under, *Prince de Hanover. G Kneller pinx. R Tompfson excud.* H. 13 $\frac{1}{4}$; Sub. 12 $\frac{1}{4}$; W. 9 $\frac{3}{8}$.

I. Before retouch or any inscription. On the print of this state at Eton, is written: "fait par Jan Van Somer;" on another, "Iohan Van Somer fecit. 1680. fe. Londini."

II. With title of personage only. Suth: Coll.

III. As described. Suth: Coll.

18. Madame Graham. LELY.

T. Q. L., sitting, directed slightly to right, facing slightly to left, looking to front, hair in curls, loose dress, right elbow on pedestal to right, hand holding necklace, left hand on leg, curtain and fluted pillar in background to right, landscape in distance. Under, *Madame Graham Lilly pinxit R Tompfson excudit.* H. 13 $\frac{1}{4}$; Sub. 12 $\frac{1}{8}$, W. 10 $\frac{1}{8}$.

Attitude similar to print under A. Browne, No. 43.

19. Nell Gwynn.

T. Q. L., standing, directed and looking to front, facing towards right, unclothed, wings at back, arrow in right hand (as personating

* Collins and Burke give this date 1687-8, and if that was accurate, this and the previous portrait would represent John, 4th earl, and his second wife, Mary. Debrett, Nicolas and other authorities, however, give the date as above; and the fact of the portrait being that of a very young man, proves them to be correct.

Photo PNC
C 12497

Cupid), elbow leaning on rock to left, left arm extended before her.
Under, *P. Crofts R Tompson excudit*

*Had Paris seen her he had changed his suit
And for this Hellen given the Golden fruit,
The Subject's wishes and the Sovereign's Joy
Who burns with better flames our second Troy.
Witt, beauty ; goodnefs. and good humor too
Are more than any Venus else can shew.*

H. 8 ; Sub. $6\frac{7}{8}$; W. $5\frac{5}{8}$.

I. Before inscription. One known.

II. As described. Brit : Mus.

Not mentioned by Granger or Bromley.

See page 526.

20. Id. with her sons. (LELY.)

Nearly W. L., sitting, directed slightly to left, facing and looking to front, hair in curls, low dress, robe across right shoulder, hand round her eldest son who stands at her knee, looking to front, holding her left hand with his right ; to left her younger son sitting, undressed, holding up left hand on which is a dove, curtain in background to right, hilly landscape with trees in distance to left. Under, *Madame Ellen Gwinn R Tompson excudit*. H. $15\frac{1}{8}$; Sub. $14\frac{1}{4}$; W. $11\frac{1}{2}$.

I. Before inscription. Suth : Coll.

II. As described. Suth : Coll.

21. Id.

ID.

Attitude similar to foregoing, in same direction, at shorter length, right foot of younger son not visible, many differences in dress and ornaments, and landscape of rocks and trees in distance to left entirely dissimilar. Under, *Madame Ellen Gwinn and her two sons, Charles Earl of Beaufort and James Lord Beauchaire P Lelij pinxit R Tompson excudit*. H. $14\frac{3}{8}$; Sub. $13\frac{1}{4}$; W. $11\frac{5}{8}$. Suth : Coll.

At a superficial look this might be taken for the foregoing plate cut down ; but it is a perfectly distinct work. Bromley only mentions one plate.

22. John Hervey. ID.

T. Q. L., standing, directed slightly to left, facing towards and looking to front, long wig, cravat, loose robe held to breast by right hand, left hand on bust which with another smaller one lie on table to right, trees in distance to left. Under, *John Hervey Esqr. Trer and*

Receau generl: to her Maty P. Lely Pinxit. R Tompfson excudit
H. 13 $\frac{3}{8}$; Sub. 12 $\frac{5}{8}$; W. 9 $\frac{1}{4}$.

Born 18th August, 1616; eldest son of Sir William Hervey of Ickworth; was highly educated, and a favourer of men of letters especially Cowley. At the Restoration he was appointed as above, and was also a leading Member of Parliament. He died 18th Jan. 1679. His nephew was created Earl of Bristol.

23. Lady Elizabeth Jones. ID.

Nearly W. L., sitting, directed and looking to front, facing slightly to right, long curl on right shoulder, loose dress, right hand holding flowers in lap, left hand taking blossom from orange-tree in vase to right, curtain and fluted pillar in background to left. Under, *The Lady Elizabeth Jones. P. Lelij Pinxit. R. Tompfson excudit.* H 13 $\frac{3}{8}$; Sub. 12 $\frac{1}{4}$; W. 9 $\frac{1}{8}$. Brit. Mus.

I. As described. Brit: Mus.

II. *Sr* added before painter's name.

See page 1187. Attitude similar to print under A. Browne, No. 20.

There is a copy in reverse direction of this print with the name of personage only underneath. Bromley mentions one with the name, C. Allard, as publisher, but this is probably another and more coarsely engraved print, in the same direction as the original.

24. Sir Thomas Jones. CLARET.

T. Q. L., sitting, directed slightly to left, facing towards and looking to front, close cap, long hair, judge's robes, right hand to waist, two fingers within belt, left hand pointing on open paper on knee, curtain to right, figure of Justice in a niche in background to left. Under, *Sr: Thomas Jones, one of ye Judges of ye King's Bench W Claret pinxit. R Tompfson excudit.* H. 13 $\frac{3}{8}$; Sub. 12 $\frac{3}{8}$; W. 9 $\frac{1}{2}$.

I. As described. Brit: Mus.

II. Publication erased; instead, *Painted Printed & Sold by J Smith near Exeter Change in ye Strand.*

M.P. for Shrewsbury; Judge as above 1676; Chief Justice of the Common Pleas 1683-6.

The workmanship of this print is entirely distinct from the others of the series, and the effect is much more clear and brilliant.

25. Sir Joseph Jordan. LELY.

T. Q. L., standing, directed towards right, looking to front, wide sash from left shoulder, right hand on sword hilt, left on truncheon,

fluted pillar in background. Under, *Sr Joseph Jordan Admirall P. Lely Pinxit. R. Tompfson excudit.* H. $13\frac{3}{8}$; Sub. $12\frac{3}{8}$; W. $9\frac{1}{2}$.

Rear Admiral, 1665; behaved with great gallantry in many sea-fights, particularly the battle of Solebay, May 9th, 1672.

26. Jane Long. LELY.

Nearly W. L., reclining and supported by right elbow, directed and looking to front, facing towards right, hair in curls, loose dress, left hand on small dog to right, trees in background, lake, buildings, and hills in distance. Under, *Madame Jane Long P Lely pinxit R Tompfson excudit.* H. $13\frac{3}{8}$; Sub. $12\frac{1}{2}$; W. $9\frac{1}{4}$.

I. As described. Brit: Mus.

II. Reworked, face and hair entirely altered, the latter to suit a more recent fashion, publisher's name partially erased.

Attitude nearly similar in reverse direction to that of No. 51. Granger and Bromley consider this to be the portrait of an actress who performed in 1662, but this is somewhat doubtful.

27. Hortense, Duchess of Mazarine. ID.

Nearly W. L., sitting, directed slightly to left, facing slightly to right, looking to front, hair in curls, low dress, right hand extended holding wreath, left arm leaning on vase to right, rock and trees in background. Under, *The Dutcheffs of Mafsarine P Lelij pinxit R Tompfson excudit.* H. $13\frac{3}{8}$; Sub. $12\frac{3}{8}$; W. 10.

Hortense Mancini was born at Rome, 1646; was niece of the famous Cardinal Mazarin, and his heiress by permission of Louis XIV.; married, 1661, the Duc de Meilleraye, but left him and went to Rome; was afterwards under the protection of the Duke of Savoy, and finally came to England. Charles II. allowed her a pension, and she lived at Chelsea for many years, esteemed by the witty, gallant, and polite. She died 2nd July, 1699.

28. Madame Middleton. ID.

Nearly W. L., sitting, directed and looking towards front, facing slightly to right, hair in curls, loose dress, right arm raised and leaning on bank to left, left arm across lap, hand holding flowers, trees in background, landscape in distance to right. Under, *Madame Middleton P Lelij Pinxit R Tompfson excudit.* H. $13\frac{3}{8}$; Sub. $12\frac{5}{8}$; W. $9\frac{3}{4}$.

See page 115. Attitude nearly similar to print under A. Browne, No. 34.

29. Lady Anne Montagu. ID.

Nearly W. L., sitting, directed and looking towards front, facing

slightly to left, hair in curls, loose dress, right hand to bosom, left hand on arm of chair, curtain to left, vase of flowers to right. Under, *The Right Honble the Lady Ann Mountagu. P. Lelij Pinxit. R Thompson excudit.* H. $13\frac{3}{8}$; Sub. $12\frac{3}{8}$; W. $9\frac{3}{4}$.

I. Before inscription.

II. As described. Brit: Mus.

Granger calls this lady the third daughter of the 1st Earl of Sandwich, as well as the subsequently engraved print under A. Browne (see page 116), but she would have borne her husband's name of Edgcombe from 1670 to 1688, within which period this print must have been engraved. The portrait is therefore most probably that of the eldest daughter of Robert, 3rd Earl of Manchester, who married (his 3rd wife) James, Earl of Suffolk (whose 2nd wife died in 1681) and died in October, 1720.

30. (Anne) Lady **Moreland.** LELY.

T. Q. L., sitting, directed and looking towards front, facing slightly to left, hair plain, loose dress, right hand across lap, left leaning on bank to right, rocks and trees in background, landscape in distance to right. Under, *The Lady Mooreland. P Lelij Pinxit R Tompson excudit.* H. $13\frac{1}{4}$; Sub. $12\frac{1}{2}$; W. 10.

I. Before inscription.

II. As described. Brit: Mus.

Daughter of George Fielding, Esq.; third wife of Samuel Morland, a celebrated mechanic and inventor, who was created a baronet in 1660, and who resided at Vauxhall House. She died, 20th Feb., 1679-80, aged 19, and is buried in Westminster Abbey, her tomb having at top an inscription in Ethiopic characters.

31. George **Morley.**

T. Q. L., sitting, directed and facing slightly to right, looking to front, square cap, episcopal robes, right hand on arm of chair, left hand on book upright on table to right. Under, *The Right Reuerend George Lord Bpp of Winchester P Lelij pinxit R Tompson excudit.* H. $13\frac{1}{8}$; Sub. $12\frac{1}{4}$; W. 10.

I. Before inscription and before plate was darkened. Supposed to be state as left by Van Somer. Suth: Coll.

II. With name and title of personage only. Suth: Coll.

III. As described. Suth: Coll.

Born, 1597; educated at Oxford; chaplain to Charles I.; accompanied Charles II. in his exile; at the Restoration appointed Dean of

Christ Church ; Bishop of Worcester, 1660 ; translated to Winchester, 1662. He died at Farnham, 29th Oct., 1684.

32. Titus Oates. HAWKER.

H. L., in oval frame, directed slightly to right, facing and looking towards front, dark wig, bands, black gown. Under, *Titus Oates. D.D. Anagrama. Testis Ouat. Tho: Hauker pinxit R Tompfson excudit.* H. 13 $\frac{5}{8}$; Sub. 12 $\frac{5}{8}$; W. 10 $\frac{5}{8}$; O. D. H. 11 $\frac{5}{8}$; W. 9 $\frac{3}{4}$. Suth : Coll.

Born about 1619 ; son of a Baptist preacher ; educated at Cambridge, and entered the Church. In 1677, he joined the Church of Rome, with the view of betraying them, and soon afterwards became the chief informer against persons accused of being joined in a popish plot, and brought several noblemen and others to the scaffold. On James's accession he was convicted of perjury, pilloried and flogged. In William's reign he received a small pension, rejoined the Baptists, and died 23rd July, 1705.

33. Mary, Princess of Orange. LELY.

Full T. Q. L., standing, directed and facing slightly to left, looking to front, hair in curls, loose robe held by strap across left shoulder, left elbow leaning on robe on pedestal to right, hands holding small basket of flowers, curtain in upper corner to left, landscape in distance to right. Under, *Her Highness the Princess of Orange P. Lilly Pinxit. R Tompfson excudit.* H. 13 $\frac{1}{4}$; Sub. 12 $\frac{1}{4}$; W. 9 $\frac{3}{4}$.

I. Before any inscription.

II. As described.

Afterwards Mary II. See page 46.

34. Id.

ID.

Nearly W. L., sitting, directed to right, facing towards and looking to front, hair in curls, necklace, loose dress, right hand on seat, left arm on that of seat, in background to left a vase of flowers and fluted pillar behind, to right frieze sculptured with three Cupids and tiger, curtain to right. Under, *Her Highness the Princess of Orange P Lelij Pinxit. R Tompfson excudit.* H. 13 $\frac{3}{4}$; Sub. 12 $\frac{7}{8}$; W. 9 $\frac{7}{8}$.

I. As described. Suth : Coll.

II. *Sr* added before painter's name.

Similar in reverse to print by P. Van Somer.

35. Id.

ID.

H. L., in oval frame, directed towards right, facing towards and

looking to front, hair in curls, necklace, loose robe. Under, *Her Highness the Princess of Orange Lilly pinxit. R Tompson excudit.* H. $9\frac{3}{4}$; Sub. $9\frac{1}{8}$; W. 8; O. D. H. 8; W. $6\frac{3}{8}$. Suth: Coll.

Bromley, p. 166, only mentions two of the three foregoing, but mentions one, after Hanneman, which may be a mistake for the third.

36. William, Prince of **Orange**. LELY.

T. Q. L., standing, similar to print by A. Browne, No. 28. Under, *His Highness the Prince of Orange P Lely Pinxit. R Thompson excudit.* H. $13\frac{1}{4}$; Sub. $12\frac{1}{4}$; W. $9\frac{3}{4}$.

I. Before inscription, unfinished. Suth: Coll.

II. As described. Suth: Coll.

37. Id.

ID.

H. L., in oval frame, directed towards left, looking to front, long wig, lace cravat, armour, scarf. Under, *His Highness the Prince of Orange P Lilly pinxit R Thompson excudit.* H. $10\frac{1}{8}$; Sub. 9; W. 8; O. D. H. $8\frac{1}{4}$; W. 7. Suth: Coll.

Bromley, p. 165, only mentions one of the two foregoing.

38. John III., King of **Poland**.

H. L., oval carved frame at corners, directed and looking to front, facing slightly to left, mustache, cloak fastened round neck by long jewelled clasp, embroidered coat. Under, *John the 3d King of Poland &c. the Terror of the Turks. R Tompson exc.* H. $9\frac{1}{8}$; Sub. $8\frac{3}{8}$; W. $6\frac{1}{2}$.

See page 1361.

39. Louise, Duchess of **Portsmouth**. LELY.

Nearly W. L., reclining, directed and looking nearly to front, facing slightly to right, loose dress, hair in curls, right elbow leaning on bank to left, hand holding crook, left arm extended, hand holding leaves to lamb on right, behind in distance landscape. Under, *P Lilly Pinxit. R Tompson excudit Louise Dutcheffs of Portsmouth.* H. $13\frac{1}{4}$; Sub. $12\frac{3}{8}$; W. $9\frac{3}{8}$. Suth: Coll.

Attitude similar to print under A. Browne, No. 33. Valck has engraved a nearly similar print.

See page 48.

40. Sir Richard **Rainsford**. CLARET.

Full T. Q. L., sitting, directed and facing slightly to right, looking

*Original
at the B.*

to front, close cap, long hair, robes and collar, right hand with gloves and cuffs on arm of chair, left hand on paper on table to right, in background to left embroidered curtain, to right fluted pillar, on it oval shield of arms, engraved in line, the ground having been effaced. Under, *Sr Richard Rainsford Lord cheife Justice of the Kings Bench W Claret Pinxit. R Tomp : son excudit.* H. $13\frac{3}{8}$; Sub. $12\frac{1}{2}$; W. $9\frac{1}{8}$.

I. As described. Suth: Coll. Brit: Mus.

II. Slightly and well darkened, arms completely taken out, ground reworked, and similar oval shield scraped nearly in same place. Suth: Coll. Brit: Mus.

Although after the same painter, the style of work of this plate is not quite so fine as that of No. 24, but is better than some others of the series.

Baron of the Exchequer, 1663; Justice of King's Bench, 1669; Chief Justice, 1676; resigned, 1678.

41. Charles, Duke of **Richmond**. DE BRUYN.

T. Q. L., a boy, standing, directed slightly to left, facing and looking to front, wig, cravat, sash over breastplate, sword, embroidered sleeves, right hand on hip, left on end of baton upright on pedestal to right, curtain to left. Under, *The Duke of Richmond. Du Broyn pinxit: R Tompson ex:* H. $13\frac{1}{4}$; Sub. $12\frac{1}{4}$; W. $9\frac{3}{4}$. Suth: Coll. Brit: Mus.

See page 48.

42. Prince **Rupert**. LELY.

T. Q. L., standing, directed to right, facing towards and looking to front, long wig, robes of the Garter, collar and George, right hand on hip, left holding robe, fluted pillar in background, landscape in distance to right. Under, *His Highness Prince Rupert P Lelij pinxit R Tompson excudit.* H. $13\frac{3}{8}$; Sub. $12\frac{1}{2}$; W. 10.

I. Before inscription. Suth: Coll.

II. As described. Suth: Coll. Brit: Mus.

Bromley, p. 120, considers this print probably to have been engraved by Van Somer.

See page 70.

43. Catherine **Sedley**. ID.

Nearly W. L., sitting, directed and looking towards front, facing slightly to right, hair in curls, loose dress, robe looped on left shoulder, right hand leaning on bank beside her, left arm across breast, rocks in background, landscape in distance to right. Under, *Madame Ka-*

therine Sidley P Lilly pinxit R Tompson excudit. H. $13\frac{1}{2}$; Sub. $12\frac{1}{2}$; W. 10. Suth: Coll.

Attitude similar to print under A. Browne, No. 10.

Afterwards Countess of Dorchester. See page 30.

44. Elizabeth, Countess of Southampton. VANDYCK.

W. L., sitting, directed slightly to right, facing towards and looking to front, hair dressed with pearls in falling curls, earring, necklace, low dress, right hand on seat beside her, left elbow leaning on pedestal towards right, hand to waist, embroidered screen in background to left, trees and landscape in distance to right. Under, *The Right Honble Elizabeth Countess of Southampton. A. Vandyke Eques pinxit. R. Tompson excudit Collection Earle of Kent.* H. $17\frac{3}{4}$; Sub. $17\frac{1}{8}$; W. $10\frac{5}{8}$.

I. Before inscription, plate not cleared. Suth: Coll.

II. As described. Brit: Mus.

Daughter of John Vernon, Esq., of Hodnet, Co. Derby; celebrated for her beauty; married Henry Wriothesley, 3rd Earl of Southampton (the companion of Robert Devereux, Earl of Essex), who died in 1624, leaving his son and successor a minor. As Vandyck did not come to England until 1629, the lady must have been at least five years a widow when the picture was painted, and over forty years of age. The print appears that of a somewhat younger person, but as there is no doubt about her remarkable beauty, the inscription is most probably correct.

45. Elizabeth, Countess of Stamford. LELY.

H. L., directed towards right, facing towards and looking to front, hair in curls falling across right shoulder, low dress, robe looped on right shoulder. Under, *The Countess of Stamford P. Lelij Pinxit. R Tompson exudit.* H. $8\frac{1}{8}$; Sub. $7\frac{7}{8}$; W. $6\frac{3}{4}$.

I. Before inscription. Orde sale.

II. As described.

III. Modern, plate in Boydell's possession.

See page 50. Granger mentions that this print may represent Anne Cecil, wife of 1st Earl, who was the grandmother of the husband of the personage, but the idea is absurd.

46. Lords John and Bernard Stuart. VANDYCK.

W. L.'s., standing, long hair, cloaks, similar in reverse direction to print by Mac Ardell, No. 174, at bottom, *Ant: Van Dyck Eques pinxit.*

Collection Earle of Kent. R. Tompson exct. Under, The Lord John and ye Lord Bernard Stuart ye youngeſt Sons of Efme Duke of Lenox. H. 17 $\frac{3}{4}$; Sub. 17 $\frac{1}{4}$; W. 10 $\frac{1}{2}$.

I. Before inscription.

II. As described. Brit : Mus. See page 898.

47. L. Van Ussele. TITIAN.

T. Q. L., a woman standing, turban on head, her right hand on shoulder of black boy to left. Under, *Admodum Illuſtri Lucae van Uffelle Titian Pinxit. R Tompson excud.* H. 13 $\frac{3}{8}$; Sub. 12 $\frac{3}{8}$; W. 10. Brit : Mus.

48. William Verney. LELY.

W. L., a boy, sitting, directed towards right, facing and looking towards front, long wig, Roman costume, hands fondling dog sitting to right, spear at back, tree in background to left, landscape in distance to right. Under, *The honoble William Verney Esqr: P. Lely pinxit. R Tompson excudit.* H. 13 $\frac{3}{8}$; Sub. 12 $\frac{1}{2}$; W. 9 $\frac{7}{8}$.

I. Before inscription.

II. As described.

Born 12th June, 1668, six weeks before the death of his father, Greville Verney, Knight of the Bath. He died in France, 23rd Augt. 1683, and was succeeded in the estates by his grand-uncle, Richard Verney, who, in 1695, claimed and was allowed the title of Baron Wiltoughby de Broke, which had been in abeyance since 1522.

49. Thomas Windham. COLE.

T. Q. L., standing, directed towards left, facing towards and looking to front, long wig, lace cravat, breastplate, scarf across right shoulder, right elbow on bank to left, left hand on hip, landscape in distance to left. Under, *Thomas Windham Esqr. Sr Ralph Cole Barrrt : pinxit. R. Tomſon excudit.* H. 13 $\frac{1}{2}$; Sub. 12 $\frac{1}{2}$; W. 9 $\frac{7}{8}$.

I. Before inscription.

II. As described.

Attitude as to right elbow, left arm, and some other portions is similar in same direction to that of No. 13.

According to Granger (who quotes from Guillim), of Tale, in Devonshire, one of the grooms of the bedchamber to Charles II.; but more probably, of Trent, in Somersetshire, who succeeded his father, in 1676, as 2nd baronet, and died about 1691, leaving an only daughter and heir, who married William James of Ightham Court, Kent. Bromley, p. 130, adds, "F.R.S., 1677."

50. James, Duke of **York**. LELY.

T. Q. L., standing, directed and facing slightly to left, looking to front, long wig, lace cravat, armour, sash and George, right hand on hip, left elbow on block to right on which lie robe and plumed helmet, hand holding baton, fluted pillar in background, mountain in distance to left. Under, *His Royall Highness James Duke of York. P. Lelij Pinxit R Tompson excudit.* H. $13\frac{3}{8}$; Sub. $12\frac{1}{2}$; W. $9\frac{7}{8}$.

I. Before inscription and darkening of plate. Suth: Coll.

II. As described. Suth: Coll.

III. Face altered and plate reworked, inscription erased. Suth: Coll. See page 35.

51. Mary, Duchess of **York**. ID.

Nearly W. L., sitting, directed and looking to front, facing slightly to right, hair in curls, necklace, low dress, right hand fondling dog to left, left elbow on pedestal to right, on which is a group of three Cupids, curtain in background to left. Under, *Her Royall Highness the Dutcheffs of York P Lilly pinxit. R Tompson excudit.* H. $13\frac{1}{2}$; Sub. $12\frac{5}{8}$; W. $9\frac{7}{8}$. Suth: Coll.

Attitude nearly similar in reverse direction to that of No. 26.

See page 42. It is very strange that Granger, Bromley (p. 157), and even Mr. Sutherland (Catalogue VOL. I., p. 556) should have fallen into the error of calling this print the portrait of Anne Hyde, the first Duchess of York, to whom it does not bear the least resemblance, even if we do not consider the fact that the print must have been engraved after 1673.

There is a print of a lady with flowers, mentioned under "Engraver not ascertained," having written upon it, "tompson fecit." Although probably of the period, the style of work is not sufficiently similar to warrant its being classed amongst the foregoing.

CHARLES TOWNLEY is stated by Redgrave to have been born in 1746, son of Rev. James Townley, head master of the Merchant Taylor's School, who died in 1778. He practised at first as a miniature painter, then went to Italy and studied in Rome and Florence, returning to London and practising for some years there, removing to

Berlin from about 1786 to 1792, when he again came back to London. Nos. 2, 15, 16, 33, appear to have been executed before he went to Italy; Nos. 1, 3—7, 10, 12, 13, 17, 19, 22—25, 31, between his return from Italy and departure for Berlin; the remainder after his return from Berlin, some dated up to 1800. He executed several portraits in Berlin, which were published there by Pascal, amongst them Frederick II. of Prussia, Prince Frederick with Trautzein, Catherine of Russia, Count Moellendorff, Duke of Cumberland, Von Zeithen, Ferdinand, Count Orloff, and Anton Graff. He also worked in the dotted manner; amongst others in this style are, Duke of York, Lady Duncannon, W. T. Lewis, Louthembourg, Tarleton.

1. Joseph **Allen**. ROMNEY.

Full H. L., sitting, directed towards right, facing towards and looking to front, wig, college gown. Under, *G, Romney pinxt. Engrav'd by Chas Townley Member of the Royal Academy in Florence Joseph Allen M.D.* H. 15 $\frac{1}{4}$; Sub. 13 $\frac{3}{8}$; W. 11.

I. With address.

II. As described, address erased.

Was one of those who travelled round the world with Lord Anson, and some years after his return was appointed Master of Dulwich College, a position, as arranged by its founder, Alleyn the player, not tenable by one of any other name; this he held for thirty years, but resigned it on his marriage, about 1780, as celibacy was another of the founder's requirements. This worthy man died 10th Jan., 1796, in his 83rd year.

2. Ralph **Bigland**. BRUMPTON.

Full H. L., standing, directed slightly to right, facing and looking towards left, herald's robe and collar, right hand gloved on hilt of sword, left hand on books on pedestal to right, on a slip attached to the lowest, *Parish Regis.* Under, *R Brompton Pinx. C. Townley Fecit 1771 Raph Bigland Esqr Somerset Herald.* H. 14 $\frac{1}{2}$; Sub. 13 $\frac{1}{4}$; W. 11.

Son of Richard Bigland, Esq., of Gray's Inn: applied himself to Heraldry; appointed Garter, 26th Feb., 1780. He died at the College of Arms, 27th March, 1784. His nephew, son of Mr. Joseph Owen of Salford, followed the same pursuit, and took his uncle's name in 1774; Richmond Herald, 1780; Norroy, 1803; Clarenceux, 1822; and Garter, 1831. He died 14th July, 1838, aged 81.

3. Annibal Caracci. IPSE.

Short H. L., in square frame, directed slightly to right, facing and looking to front, small mustache and beard, wide collar. Under, *Born in the year 1560. Died in the year 1609. Annibal Caracci. Painted by Himself, Drawn and Engraved by Charles Townley, Member of the Royal Academy of Painting in Florence, From the Original Portrait in the Medici Collection. Publish'd as the Act directs, 30 June 1777, and to be had of C Townley at No 7 New Bond Street.* H. $16\frac{1}{2}$, Sub. 14; W. $11\frac{1}{2}$; I. B. H. $9\frac{3}{4}$; W. $7\frac{1}{8}$.

I. As described.

II. Townley's address altered to that of *Jean Marc Pascal Berlin*. The famous painter of Bologna, younger brother of Agostino.

At Florence a gallery was devoted by the Medici to the portraits of celebrated painters, which they were expected to paint and present on their election as members of the academy : of these Townley has engraved seven.

4. Lodovico Caracci. ID.

H. L., directed slightly to left, facing towards and looking to front, short gray hair, wide collar, black gown. Under, *Born in the year 1551. Died in the year 1619. Lodovico Caracci Painted by Himself. Drawn and Engraved by Charles Townley Member of the Royal Academy of Painting in Florence, From the Original Portrait in the Medici Collection. Publish'd as the Act directs 1st March 1778, and to be had of C Townley No 75, near the Adelphi Strand.* H. 17; Sub. $14\frac{1}{2}$; W. $11\frac{3}{4}$.

States as in No. 3.

Cousin of the foregoing, and founder of the Bolognese School.

5. Leonardo Da Vinci. ID.

H. L., directed towards right, facing towards and looking to front, black velvet hat, long white beard, fur-edged gown. Under, *Born in the year, 1443. Died in the year, 1528. Leonardo Da Vinci, Painted by Himself, Drawn and Engraved by Charles Townley Member of the Royal Academy of Painting in Florence. From the Original Portrait in the Medici Collection. Publish'd as the Act directs, 30 June 1777, and to be had of C Townley, at No 7 New Bond Street.*

States as in No. 3.

The birth of this great painter is now considered to have been in 1452, and his death in 1520.

6. Jenny Deering. LELY.

Nearly W. L., reclining on ground, directed slightly to right, facing and looking towards left, long hair falling over left shoulder, loose dress right hand on bank beside her, arm supporting her, left hand pointing across chest, trees and parrot in background to left, landscape in distance to right. Under, in centre arms, motto, FARI QUÆ SENTIAT. *Peter Lilly Eques Pinxit. Josiah Boydell delint. Charles Townley Sculpsit. Member of the Imperial Academy at Florence. Mrs. Jenny Deering. In the Common Parlour at Houghton. Size of the Picture 3F 3½I by 4F 1I in height : Publish'd Septr 1st 1787 by John Boydell Engraver in Cheapside London. H. 15½; Sub. 14½; W. 11½.*

I. Before inscription and arms.

II. With arms, artists' names and address only.

III. As described.

IV. Address after "by" altered to *John & Josiah Boydell No 90 Cheapside London.*

Published in Houghton Gallery, VOL. II., No. 63.

Attitude and nearly all the details similar, in reverse direction, to print of Madame Loftus, A. Browne, No. 19, and in all probability engraved from the same picture (see pp. 114, 1191. Bromley and Noble, however, as well as the inscription on this print, make out the lady to have been of a different name, and mistress of Lord Wharton instead of his mother-in-law; but this evidence is a century later than that of Browne's print, and certainly not so reliable.

7. Domenichino. IPSE.

H. L., directed slightly to right, facing and looking downwards towards front, dark hair, small mustache and beard, white wide collar, dark dress, left hand holding book with clasps, finger between leaves. Under, *Born in the year 1581. Died in the year 1641. Domenichino Painted by Himself Drawn and Engraved by Charles Townley Member of the Royal Academy of Painting in Florence. From the Original Portrait in the Medici Collection. Publish'd as the Act directs 1st March, 1778. and to be had of C Townley No 75 near the Adelphi Strand. H. 16; Sub. 14; W. 11½.*

States as in No. 3.

This painter was the most celebrated scholar of the Caracci.

8. John Forbes. ROMNEY.

H. L., directed and facing towards left, looking to front, wig, naval

uniform. Under, *Painted by George Romney. Engraved by Charles Townley. The Honble John Forbes, Admiral of the Fleet, & General of the Marines. Etat 82. Published as the Act directs, by C Townley, No 5 Paradise Row, Chelsea College, Novr. 20th 1796. Sold by W Richardson York House 31 Strand. H. 18; Sub. 14½; W. 13. Brit: Mus.*

Second son of George, 3rd Earl of Granard; entered the navy; served under Norris, and at Toulon in 1743; when in the Admiralty refused to sign the warrant for the execution of Byng. He died before his print was engraved, 10th March, 1796.

9. (Sir Isaac **Heard**.) (ABBOTT.)

H. L., directed towards right, looking to front, fur collar, frill, Order on breast. H. 12½; Sub. 10½; W. 9.

The print at Windsor thus named in MS. Artists, Abbott and Townley, and a lettered impression is mentioned in Musgrave Catalogue, p.80, with date, 1793. Another portrait of the personage, when old, was done by Charles Turner.

Born at Ottery St Mary, 10th Dec., 1730; entered the navy, and afterwards engaged in mercantile pursuits; appointed Pursuivant, 1769; Lancaster Herald, 1761; Norroy, 1774; Clarenceux, 1780; Garter, and knighted, 1784. He died at the College of Arms, 29th April, 1822, and was interred in St. George's Chapel, at Windsor.

10. William **Hogarth**. IPSE.

H. L., in circular frame, directed towards right, facing towards and looking to front, three-cornered hat, wig, frill, plain coat. Under, *Charles Townley fecit Hogarth From an Original Portrait begun by Welldon, And finished by Himself. Late in the Possession of the Revd Mr Townley. Published according to Act of Parliament, June 1781 and Sold by C Townley Arlington Street Piccadilly. H. 15; Sub. 11½; W. 10½; D. 8.*

See page 1342.

11. Samuel **Johnson**. OPIE.

Full H. L., directed, facing, and looking downwards towards left, wig, plain dress. Under, *Painted by Opie. Engrav'd by C Townley Engraver to his Majesty the King of Prussia & Member of the Royal Academy's of Berlin & Florence This Portrait of Samuel Johnson, L.L.D. is with the greatest Respect dedicated to James Boswell Esq, by his most obedient humble Servant, Charles Townley. Published as*

the Act directs 20th Feby 1792 & sold by C Townley No 38 Greek Street Soho. H. 15; Sub. 12 $\frac{3}{8}$; W. 10 $\frac{7}{8}$.

I. Before inscription.

II. Before above inscription, lettered, *Opie pinxt Londini C Townley Sculpt 1786 Dr Samuel Johnson Publish'd a Berlin by J. M. Pascal.*

III. As described. It may be that this is a second plate.

See page 219.

12. (William **Locke**.) HOPPNER.

H. L., in nearly circular frame, a youth, directed slightly to left, facing and looking to front, long hair, collar open, coat buttoned at waist. Under, *John Hoppner pinxt. Charles Townley fecit. Publish'd as the Act directs July 1st 1784 by Charles Townley No 15 Duke Street Piccadilly.* H. 15; Sub. 13 $\frac{1}{4}$; W. 11; O. D. H. 9; W. 8 $\frac{3}{4}$.

Son of William Locke of Norbury Park, Surrey, who was distinguished by his patronage of the Arts, liberality, and taste, and who died in 1810, aged 77. He was educated at Mr. Gilpin's, at Cheam, and succeeded to his father's estates.

13. Thomas, Lord **Lyttleton**. COSWAY.

H. L., directed to right, facing towards and looking to front, long hair thrown back from face, left hand holding fur-lined robe across right shoulder, right hand raised as in horror, in background to right a female figure floating in the air, her right arm extended, a bird perched on her left hand, to left at top the Fates about to sever the thread of his life. Under, *R Cosway R.A. pinxt. 1780. Engraved by Chas Townley 1781. Thomas Lord Lyttleton From the Original Picture in the Possession of the Right Honble Elizath Lady Dowager Lyttleton. Publish'd as the Act directs 28th Novemr 1781, and Sold by C: Townley in Arlington Street Piccadilly.* H. 15 $\frac{1}{4}$; Sub. 13 $\frac{1}{4}$; W. 11 $\frac{3}{8}$.

Two known.

Born, 30th Jan., 1744; succeeded his father as 2nd baron, 1773. Died, 27th Novr., 1779. He was of distinguished personal appearance, and possessed great talents, but was dissipated in his life to an extraordinary extent. He married, in 1772, for her money, Apphia, second daughter of Broome Witts, Esq., and widow of Joseph Peach Esq. Governor of Calcutta; his father is recorded to have vainly cautioned her against marrying such a libertine; but they only lived together for a few weeks.

It is said, that at breakfast, on Thursday, 25th Nov., 1779, he mentioned to Mrs. Flood and the three Misses Amphlett, relatives, who lived with him, that he heard in the night a fluttering noise in his room, and immediately afterwards saw a lady with a bird on her hand, who told him to prepare for death, and on his asking her how long he had to live, replied: "Not three days." On Saturday evening he appeared in good spirits, and asked would he not live beyond the time predicted. On going to bed, he sent his valet for some prepared drink, but when the man returned he was just expiring.

This story excited an extraordinary public interest, and was considered by vast numbers as a well-authenticated instance of a supernatural apparition. It was supposed by some that, goaded by remorse, he committed suicide; by others, that he suffered from polypus on the heart, that the vision was from his disordered health, and that the sudden death was a coincidence. So stands the story, now over a century old, of the famous Lyttleton Ghost.

14. George, Lord Macartney. DE KOSTER.

W. L., standing, directed and facing slightly to right, looking to front, robes, collar and badge, right hand under cloak on hip, left hand pointing to map partly under large books on table to right, plumed hat on table to left, ship on sea in distance to right. Under, *Painted by S. De Koster. Engraved by C. Townley Engraver to his Majesty the King of Prussia and Member of the Royal Academys of Berlin & Florence. The Right Honorable Lord Visct Macartney, K. B. London Published April 2, 1793, by J Brydon at his Looking Glafs & Print Warehouse, Charing Crofs.* H. 27; Sub. 24 $\frac{1}{2}$; W. 17 $\frac{1}{2}$.

I. Inscription in open letters, engraver's name, *Townly, Member of the Academies of Berlin and Florence*, instead of as above.

II. As described.

See page 705.

15. (Mary Morant.) REYNOLDS.

T. Q. L., sitting, directed to front, looking towards left, ribbon round neck, right hand in lap holding book lettered, *Milton*, left arm on table to right. Under, *Sr Joshua Reynolds pinxt. Charles Townley fecit. Published accordg to Act of Parliament Decr 20th 1771 by C Townley at Mr Hodgson's Greek Street, Soho. Pr 5s.* H. 15; Sub. 13 $\frac{1}{2}$; W. 10 $\frac{1}{2}$.

I. Before any inscription.

II. As described. Brit: Mus.

According to Bromley, p. 441, "Wife of John M., when Miss Goddard. 1760." John Morant, Esq., of Brockenhurst House, Co. Hants, died 2nd March, 1794, and his relict, 21st Nov. following, at her house in Park-lane; but it is not recorded that her maiden name was Goddard. The Reynolds Pocket Books mention Miss Goddard as a sitter in March, 1760, Mr. Morant, in August, 1759, and Master Morant, in Oct., 1759. Cotton places Mr. Morant in Aug., 1760, and Mrs. Morant and son, in Oct., 1760. On 22nd April, 1762, Edward Morant, Esq., M.P. for Hindon, was married to Miss Goddard of Conduit-street; his father, also named Edward, died from an accident, at his house in Park-lane, 27th July, 1791; he was proprietor of many estates in Jamaica, which had been long in the family, and his son was then of Pylewell, near Lymington. It is therefore probable that this lady was the wife, not of John, as stated by Bromley, but of Edward.

16. Thomas **Mudge**. DANCE.

H. L., in oval frame, sitting, directed and looking to front, facing slightly to left, wig, plain coat and vest. Under, *Chas Townley fecit 1772 Mr Thomas Mudge. Painted by Mr Dance for His Excellency Count Bruhl*. H. 15; Sub. 13 $\frac{1}{8}$; W. 11; O. D. H. 11; W. 9.

I. Before any inscription.

II. As described. Brit: Mus.

Born in Exeter, 1715; entered into business as a watchmaker, and obtained great success. He kept an establishment in Fleet-street, and died at his son's house in Walworth, 11th Nov., 1794.

17. Sir Hyde **Parker**. ROMNEY.

T. Q. L., standing, directed to right, facing towards and looking to front, naval uniform, right hand on hilt of sword, left pointing to naval engagement in distance to right. Under, *G. Romney pinxt. Engrav'd by C Townley Member of the Imperial Academy in Florence Sir Hyde Parker Bart. Vice Admiral of the Blue Squadron of His Majesty's Fleet, Commander in Chief of His Majesty's Ships at St Lucia, the 25th of March 1780, And on the Dogger Bank, the 5th of August 1781. Publish'd as the Act directs Jany 1 1785 by C Townley No 15 Duke Street, St James's*. H. 20; Sub. 17 $\frac{5}{8}$; W. 13 $\frac{7}{8}$.

Brit: Mus. See page 1294.

18. Sir Thomas **Pasley**. BEECHEY.

T. Q. L., standing, directed to left, facing towards and looking to front, naval uniform, right hand on flag on block to left on which is

his hat, left hand on hip beside hilt of sword. Under, *Painted by William Beechey A.R.A. Portrait Painter to her Majesty. Engrav'd by Charles Townley. Sir Thos Pasley Bart. Vice Admiral of the White. Commander of the Van Division of the British Fleet under Earl Howe on the 1st June, 1794. Printed by Craven Wm. Richards. London Published as the Act directs Sepr 12 1795 by C. Townley No 19. Panton Square Hay Market. H. 19 $\frac{3}{4}$; Sub. 17; W. 14.*

I. Inscription in open letters, at bottom to left, *Proof*.

II. As described.

III. "C Townley — Market" altered to *W Richardson York House No 31 Strand*.

Born at Craig, Dumfriesshire, 2nd March, 1734; entered the navy; post-captain, 1771; rear-admiral and baronet, 1794, losing one of his legs in the action of 1st June. He died at his seat, near Alton, in Hants, 29th Nov., 1808. The baronetcy descended, pursuant to remainder, to the son of his eldest daughter, who assumed his grandfather's name.

19. Percival **Pott**. REYNOLDS.

T. Q. L., sitting, directed towards right, looking towards left, hands on arms of chair, table with writing materials to left, landscape in distance. Under, *Sir Joshua Reynolds pinxt. Engrav'd by Charles Townley Member of the Royal Academy in Florence. Percivall Pott Esqr F.R.S. London Pubtish'd as the Act directs Octr 1st 1784 by Charles Townley No 15 Duke Street St James's. H. 20; Sub. 17 $\frac{3}{4}$; W. 14 $\frac{1}{8}$.*

I. As described. Brit: Mus.

II. Address after date altered to *J. M. Pascal, Berlin*.

Surgeon to St. Bartholomew's Hospital, 1749; F.R.S., 1764. See page 141

20. (Charles **Poyser**.) ABBOTT.

Nearly W. L., sitting, directed towards left, facing towards and looking to front, hair powdered, dark coat buttoned, white vest, right hand on table to left on which lie ink and papers, left hand on knee. Under, *L. Abbott pinxt. Engraved by Charles Townley, Engraver to his Majesty the King of Prussia & Member of the Academies of Berlin & Florence. 1792. Published as the Act directs by C Townley 20th Apl 1792 Greek Street Soho. H. 20; Sub. 17 $\frac{1}{4}$; W. 13 $\frac{3}{8}$.*

Broker in London.

21. (William Prowting.) ABBOTT.

H. L., sitting, directed towards right, facing towards and looking to front, wig, plain coat, ruffles, hands in lap, left one holding snuff-box, pinch in right. H. ; Sub. ; W. 11.

Apothecary in Tower-street, London ; Treasurer of St. Luke's, and of the Apothecaries' Company. He died 20th Sept., 1794, in his 86th year.

22. Rembrandt. IPSE.

H. L., when young, directed towards right, facing and looking to front, velvet cap, hair full, gorget with chain across, cloak over right shoulder. Under, *Born in the year 1606. Died in the year 1674. Rembrandt Painted by Himself Drawn and Engraved by Charles Townley Member of the Royal Academy of Painting in Florence. From the Original Portrait in the Collection of the Marquis Gerini at Florence. Published as the Act directs 1st March 1778, and to be had of C Townley No 75 near the Adelphi Strand.* H. 16 $\frac{3}{8}$; Sub. 14 ; W. 11 $\frac{1}{2}$.

Picture is No. 235 of Smith's Catalogue. The cap is not, however, decked with feathers as there stated.

23. Id.

ID.

H. L., when old, directed towards right, facing towards and looking to front, velvet cap, medal suspended from ribbon round neck, fur-lined cloak on shoulders. Under, *Born in the year 1606. Died in the year 1674. Rembrandt Painted by Himself Drawn and Engraved by Charles Townley Member of the Royal Academy of Painting in Florence, From the Original Portrait in the Medici Collection. Published as the Act directs, June 30, 1777, and to be had of C. Townley, No 7 New Bond Street.* H. 16 $\frac{3}{4}$; Sub. 14 $\frac{1}{2}$; W. 11 $\frac{1}{2}$.

States as in No. 3.

Picture is No. 218 of Smith's Catalogue.

24. Sir Joshua Reynolds. ID.

H. L., directed to right, looking to front, cap, gown, frill, roll of papers in right hand. Under, *Sir Joshua Reynolds Painted by Himself Drawn and Engraved by Charles Townley Member of the Royal Academy of Painting at Florence From the Original Portrait in the Medici Collection. Published as the Act directs June 30, 1777, and to be had of C Townley No 7 New Bond Street.* H. 16 $\frac{5}{8}$; Sub. 13 $\frac{7}{8}$; W. 11 $\frac{1}{8}$.

States as in No. 3. See page 581.

25. P. P. Rubens. IPSE.

H. L., directed to right, facing towards and looking to front, short beard and mustache, collar, chain across neck, cloak over right shoulder. Under, *Born in the year, 1577. Died in the year 1640. Rubens, Painted by Himself Drawn and Engraved by Charles Townley Member of the Royal Academy of Painting in Florence From the Original Portrait in the Medici Collection. Publish'd as the Act directs 1st March 1778, and to be had of C. Townley No 75 near the Adelphi, Strand.* H. 16 $\frac{3}{8}$; Sub. 14; W. 11 $\frac{1}{2}$.

States as in No. 3. See page 195.

26. William Saunders. ABBOTT.

H. L., directed slightly to left, facing and looking towards right, powdered hair, frill, coat fastened by one button across chest, striped vest. Under, *L. Abbott pinxt. Engrav'd by Charles Townley, Engraver to his Majesty the King of Prussia, & Member of the Academies of Florence & Berlin. William Saunders M. D. Publish'd as the act directs, Sepr 1st 1792, by C. Townley.* H. 13; Sub. 10 $\frac{3}{4}$; W. 9.

See page 1300.

27. (Sir Alexander Schomberg.) HOGARTH.

H. L., directed towards right, facing towards and looking to front, naval uniform, sash from right shoulder. Under, *Wm Hogarth pinxit. C. Townley scit. A Sea Officer. The Original Painted by William Hogarth, Esqr in possession of Sir Alexander Schomberg Knight. Published as the Act directs by J. Flight, No 400, Strand.* H. 15 $\frac{1}{8}$; Sub. 13 $\frac{1}{8}$; W. 11 $\frac{1}{8}$.

Nichols mentions that the first state is, "J. Flight, sculp," and that the plate is a portrait of Sir Alexander Schomberg, and in the possession of Mr. Nichols. It is not mentioned by Bromley.

Distinguished naval officer; captain of the "Essex," 64; and was knighted. He married Miss Chalmers of Essex, 1763; and his eldest son was Admiral of the Blue, who died at Bognor, 13th Jan., 1850, aged 75. He died at his house in Ely-place, Dublin, 22nd March, 1804, and was interred at St. Peter's; being then the oldest Captain in the navy, his commission dating 1757.

28. Mother Shipton.

H. L., directed slightly to left, facing and looking towards right,

wide hat and collar, hands under apron, to right her familiar demon, his hand under her chin. Under *Sir William Ouseley, delin. Charles Townley, fecit. Mother Shipton. From an Original Picture in the Possession of Ralph Ouseley Esqr. Publish'd by I Cauldfield, July 1, 1800.* H. $7\frac{1}{4}$; Sub. $4\frac{5}{8}$; W. $5\frac{1}{4}$; Sub. 4.

This print may have been intended for Caulfield's Remarkable Characters; but no portrait of the personage is in that work, or mentioned by Granger or Bromley.

This old lady is stated to have lived in Yorkshire a few hundred years ago, and to have uttered a great many prophecies in a doggerel rhyme, of which a vast number of editions and copies have been circulated. Several have been fulfilled, as those relating to railways, telegraphs, and certain historical events, and she should obtain full credit, if, as she says, this world comes to an end in 1881.

29. George John, Earl **Spencer**. REYNOLDS.

W. L., standing, directed towards left, facing towards and looking to front, hair and costume in Vandyke style, right hand holding book, left elbow on pedestal to right, curtain above, trees and park in distance to left. Under, *Sir Joshua Reynolds pinxt. Engrav'd by Charles Townley, Member of the Royal Academy of Florence & Berlin. George John Earl Spencer. Painted when Lord Althorp. Publish'd as the Act directs by C. Townley, No 7 Opposite Mansfield Place Borough Road Southwark, Novr 10th 1800.* H. 20; Sub. 17; W. 14.

See page 233.

30. William **Stiles**. ABBOTT.

Full H. L., sitting, directed towards left, facing towards and looking to front, powdered hair, frill, right hand on leg, left elbow on book flat and wrist on book upright on table before him. Under, in centre arms, *L. Abbott Pinxt Charles Townley Sculp. William Stiles Esqr. One of the Commissioners of his Majestys Customs. Published as the Act directs 20 June 1795.* H. $15\frac{1}{2}$; Sub. 14; W. $10\frac{3}{8}$.

Appointed as above, 1788. Died, 12th Sept., 1805, in his 75th year.

31. Kirkes **Townley**. ID.

Full H. L., sitting, directed and facing slightly to left, looking to front, wig, dark coat buttoned, right hand placed in breast. Under, *F. L. Abbott pinxt. Charles Townley sculpt, 1783. Mr Kirkes Townley.* H. 15; Sub. $13\frac{3}{8}$; W. $10\frac{1}{8}$.

Governor of the Magdalen Hospital. He died in Cross-lane, St. Mary-at-Hill, 6th Dec., 1793, aged 77, much respected.

32. (Daniel Webb.) 1D.

H. L., directed to front, facing and looking towards left, hair powdered and brushed back, loose collar exposing throat. Under, *Painted by L. Abbott. Engraved by Charles Townley. Published as the Act directs, 1st September, 1793, by C. Townley, No 3, Solls Row, Tottenham Court Road.* H. 10 $\frac{3}{8}$; Sub. 9 $\frac{1}{8}$; W. 8 $\frac{1}{2}$.

I. Before any inscription.

II. As described.

Born at Maidstone, Co. Limerick, and resided near Bath; author of Dissertations on "Beauties of Painting and Poetry," "Correspondence between the latter and Musick," "Chinese derivation of Greek," "Literary Amusements and Selections," published 1760-87, and republished 1802. He died, 2nd August, 1798.

Bromley, p. 472, erroneously gives his name as "Francis," and calls him of Seaborough, Somerset.

33. Sir Armine Wodehouse. DANCE.

Nearly W. L., sitting, directed towards left, facing towards and looking to front, powdered hair, ruffles, dark coat, light vest, right arm leaning on table to left, on which lie books, left arm on that of chair, hand holding hat in lap, curtain above. Under, *Dance pinxt. Charles Townley fecit. 1772. Sir Armine Wodehouse Bart.* H. 15; Sub. 13 $\frac{1}{4}$; W. 10 $\frac{3}{8}$.

Born, 1714; succeeded his father as 5th baronet, 1754; M.P. for Norfolk in five parliaments. He died, 21st May, 1777, from the accident of a fish bone sticking in his throat. His son was created Baron Wodehouse, and his great-great-grandson Earl of Kimberley.

A print of Henry Woodward, after Reynolds, similar to that by J. Watson, has been met with, having on it in MS., "Chas Townley fecit 1770," but it is more probably a second plate by Watson. See under J. Watson.

O. TROMP is named as engraver on the following, which does not appear from its style, to be a foreign print.

Anne **Windham**. WISSING.

W. L., a girl, sitting, similar in reverse direction to print by Beckett, No. 98. Under, *Madam Ann Windham W. Wissing pinxit. O. Tromp fecit.* H. $13\frac{1}{8}$; Sub. 12; W. $9\frac{5}{8}$.

See page 53.

GERARD VALCK is stated by Nagler to have been born in Amsterdam, about 1626, and to have died there about 1720; but these dates require confirmation. He entered Blooteling's service, was afterwards instructed by him, and married his sister. He accompanied him to England, and probably remained for seven or eight years, not leaving until after 1680.

He engraved, as did his instructor, in both line and mezzotinto; amongst his works in the former method are celebrated prints of the Duchess of Mazarin, after Lely, and Nell Gwynne, after Cooper.

The following appear to have been published in England, and therefore should be included; but this cannot be quite certain of all of them, and there were probably some so published which are not noticed here.

1. (Barbara, Duchess of **Cleveland**.) LELY.

H. L., directed to right, facing towards and looking to front, hair in curls, pearl necklace, low dress, left hand raised arranging curl of her hair. Under, *P. Lely delineavit. G. Valck fecit.* H. $8\frac{3}{8}$; Sub. 8; W. 6.

I. Before any inscription.

II. As described.

See page 27.

There is a print of the Coke Family, same size, and similar in reverse direction to print by W. Vincent, No. 4, inscribed at bottom, *Huysmans pinx. G. Valck Excud. Cum Privilegio.* The style of work has more resemblance to the large print by Van Somer (see page 1416) than to the other works of Valck.

2. Mary **Davis**. ID.

H. L., in oval, directed and looking to front, facing towards left, hair in long curls falling at back, low dress. Under, *Madam Davits. P. Lelij pinx. G. Valck fecit et excud. 1678.* H. $8\frac{3}{8}$; Sub. $7\frac{1}{4}$; W. 6; O. D. H. $6\frac{1}{4}$; W. $5\frac{1}{4}$.

I. As described.

II. Plate and oval reduced to H. $7\frac{3}{4}$; Sub. $6\frac{5}{8}$; W. $5\frac{3}{8}$; O. D. H. $5\frac{3}{4}$; W. $4\frac{3}{4}$; retouched, inscription erased, instead, *Madam David's P Lely Pinxit. G. Valck fecit et Ex.*

See page 1369.

3. Peter **Lely**. IPSE.

H. L., in oval, directed to left, facing towards and looking to front, long wig, lace cravat. Under, *Petrus Lely Eques. P. Lely Pinxit. G. Valck Fecit et ex.* H. 8; Sub. $6\frac{3}{4}$; W. $5\frac{1}{2}$; O. D. H. $5\frac{3}{4}$; W. $4\frac{3}{4}$.

See page 40. This is somewhat similar to Beckett, No. 63, but is from a different picture.

4. Mary, Princess of **Orange**. ID.

H. L., in oval, directed to left, facing towards and looking to front, hair in short curls, necklace, low dress trimmed with pearls, robe fastened by jewelled strap on left shoulder. Under on ground, *Maria Princefse van Orange &c. P. Lelij. Pinxit. G. Valck. fecit. et. excud. 1678.* H. $13\frac{7}{8}$; W. $10\frac{1}{8}$; O. D. H. $11\frac{1}{4}$; W. $9\frac{3}{8}$.

I. As described. Suth: Coll.

II. Altered. Titles taken out and replaced with larger characters. Suth: Coll.

This print is the companion to the Prince of Orange by Blooteling (Wessely, No. 46); and this fact shows how intimately connected the two engravers were in their work; it has even been asserted that they used their names indifferently whichever of them engraved the plates.

5. Id.

ID.

H. L., in oval, similar to foregoing, in reverse direction. Under, *Maria Princeps Auriaca. P. Lely pinxit. G. Valck fecit et exud. 1680.* H. $7\frac{7}{8}$; Sub. $6\frac{3}{4}$; W. $5\frac{5}{8}$; O. D. H. $5\frac{3}{4}$; W. $4\frac{3}{4}$.

6. William, Prince of **Orange**. ID.

H. L., in oval, directed towards left, facing towards and looking to front, long wig, lace cravat, armour. Under on ground, *Guilielmi Henricus D. G. Princeps Auriacus. P. Lely Pinxit. G. Valck fecit et Ex.* H. $13\frac{7}{8}$; W. $10\frac{1}{8}$; O. D. H. $11\frac{3}{8}$; W. $9\frac{1}{2}$.

The Sutherland Catalogue mentions a state of this plate with titles in Dutch, and another before the address or privilege; but these remarks may perhaps refer to Blooteling's print.

The print by Beckett, No. 81, bears a greater resemblance to this than to that by Blooteling (Wesseley, No. 46), and is in the same

direction ; there is a sash in the Blooteling print (see page 68, Additions) not in the others.

It may be that Blooteling and Valck published these prints both in England and Holland ; therefore, the prints by the former are fully described in Appendix of Additions.

7. Id.

IPSE.

H. L., similar to foregoing and companion to No. 5, similar titles and same dimensions. Suth : Coll.

I. As described.

II. Titles altered to King as William III.

8. Louise, Duchess of **Portsmouth**. ID.

Nearly W. L., reclining, directed and looking towards front, facing slightly to right, hair in curls, loose dress, right elbow leaning on bank to left, hand holding crook, left hand extended giving leaves to lamb on right, landscape with buildings, water, trees, and hills in distance to right. Under, *Louise Dutcheffe of Portsmouth. P. Lely. Pinxit. G. Valck. fecit. et excud. 1678.* H. $13\frac{7}{8}$; Sub. $12\frac{3}{4}$; W. $10\frac{1}{8}$.

I. As described.

II. Retouched, at bottom, *Printed & Sold by Tho : Bakewell next ye Horn Tavern in Fleet street.*

III. Address altered, after "ftreet," *Remov'd against Birchin Lane in Cornhill.*

See page 48.

9. James, Duke of **York**. ID.

H. L., in oval, directed towards right, facing towards and looking to front, long wig, lace cravat, armour. H. $7\frac{7}{8}$; Sub. $6\frac{5}{8}$; W. $5\frac{1}{2}$; O. D. H. $5\frac{3}{8}$; W. $4\frac{3}{4}$.

I. With titles inscribed as Duke of York. Suth : Coll.

II. Inscription altered to *Jacobus II. D. G. Angliæ Scot. Fran. et Hiber. Rex P. Lely. Pinxit. G. Valck fecit et Exc. cum Privilegio* Suth : Coll.

10. Mary Beatrix, Duchess of **York**. ID.

H. L., in oval, directed and looking towards front, facing towards left, long curls falling to front of left shoulder, across which is robe, right shoulder uncovered. Under, *Maria Dutchesse of Yorck P. Lely pinxit. G. Valck fecit et ex.* H. $7\frac{3}{4}$; Sub. $6\frac{3}{4}$; W. $5\frac{1}{2}$; O. D. H. $5\frac{5}{8}$; W. $4\frac{3}{4}$.

I. As described. Suth : Coll.

II. Titles altered to Queen. Suth : Coll.

PETER VAN BLEECK was, according to Walpole and Redgrave, born in Flanders, came to England in 1723, and died, 20th July, 1764. He principally occupied himself with painting, the following prints being chiefly after his own pictures, and mostly without publishers' names. It will be observed that up to 1742 he styles himself "Junior" (See No. 10). His style is telling and effective. Amongst his subject-pieces are a Virgin, Child, and St. Joseph, after Vanderwerf, dated 1748; and children with rabbits, after Morillio, dated 1757.

1. Mrs. Cibber.

W. L., walking across the heath in storm, directed towards right, facing and looking towards left, satin petticoat with robe over, veil, miniature at breast, towards right female attendant holding her left hand, to right two countrymen with a dog, to left the fool holding stick in his hands. Under, *Peter Van Bleeck Pinxt 1755. Mrs Cibber in the Character of Cordelia. Play of Lear Act IIId. H. 17½; Sub. 16; W. 16.*

I. Before any inscription.

II. As described.

III. Plate cut 2½ at left side, removing part of the figure of the fool, and artist's name and portion of date, under subject to right, *Peter Van Bleeck Pinx.*

IV. Remainder of date erased.

See page 330.

Catherine Clive.

T. Q. L., standing, similar, in reverse direction to print by Faber, jun., No. 85. Under, *P. Van Bleeck Junr Pinx et Fecit 1735. Mrs Clive in the Character of Philida. H. 14; Sub. 12¾; W. 9½.*

See page 331.

3. Fiamingo. VAN DYCK.

Full H. L., standing, directed towards right, facing towards and looking to front, mustache and tuft on chin, wide collar, cloak, right hand holding bust. Under, *A. Van Dyck Eques Pinxt P. V. B. Ft. 1751. Francesco Di Quesnoy, called il Fiammingo a Sculptor; Born at Brufels in the year 1594. and died at Leghorn the 12 July 1643. by a Slow Poison given him by his Brother, who Confessed the Fact before he Suffered. Bellori. H. 14; Sub. 12½; W. 9½.*

I. As described.

II. Modern.

See page 859.

4. James **Foster**. WILLS.

T. Q. L., sitting, directed towards right, facing towards and looking to front, wig, bands, lay habit, right hand on arm of chair, left on knee, holding book. Under, *I. Wills Pinxt. Van Bleeck fecit. The Reverend Mr James Foster. Printed for Thos Bowles in St Pauls Church Yard, & I Bowles at ye black Horse in Cornhill* H. 14; Sub. 12 $\frac{5}{8}$; W. 9 $\frac{7}{8}$.

I. As described.

II. Reworked, inscription erased; instead, *I. Wills Pinxt. Van Bleeck fecit. James Foster D.D. London Printed for John Bowles & Son, at the Black Horse in Cornhil.*

Born at Exeter, 16th September, 1697; entered the Dissenting ministry; in joint charge of the Baptist congregation of Paul's Alley, Barbican, 1724 to 1744, when he removed to the Independent congregation of Pinners Hall. He received the degree of D.D. from Aberdeen in 1748, and died, 5th Nov, 1753. He published many religious and controversial works, and an account of Lord Kilmarnock, whom he attended on the scaffold. He was very famous as a preacher, and Pope wrote:—

Let modest Foster, if he will, excel

Ten metropolitans in preaching well.

See Granger Correspondence, p. 322, as to this being a portrait of Morris.

5. Benjamin **Griffin** and Benjamin **Johnson**.

W. L's., standing, Griffin to left, book in right hand, facing towards Johnson, who holds purse and paper in hands, both wear wide black hats, and black clothes, with white collars, in background to right, table with globe and ink on it, to left open door of closet containing bottles, &c. Under, *Peter Van Bleeck Pinxt. 1738. P. V. B. (in monogram) 1748. Griffin & Johnson in the Characters of Tribulation and Ananias Act 3d. Scene 2d. Trib, I do Command thee Spirit (of Zeal, but Trouble) to Peace within him. Play of the Alchemift.* H. 18 $\frac{3}{4}$; Sub. 16 $\frac{1}{4}$; W. 12 $\frac{1}{8}$.

I. Before any inscription.

II. As described.

Griffin was born in 1680; son of the rector of Buxton and Oxned, Co. Norfolk; apprenticed to a glazier but ran away and joined a company of strolling actors; appeared in London, in 1714, at Lincoln's Inn Fields with great applause; afterwards went to Drury Lane. He wrote several plays, and died, 18th Feb., 1740.

Johnson was also a very good actor of old men's parts. He died, 31st July, 1742, aged nearly 80.

6. Eleanor **Gwynne**. LELY.

PLATE PM.C.
C.0443

Nearly W. L., sitting on block, directed and looking to front, facing towards right, earring, long curl on left shoulder, loose dress, right hand across lap, left resting on block beside, right leg crossed over left, rocks and trees in background. Under, *P. Lely Eques Pinxt. P. V. B. Ft 1751. Mrs. Ellen Gwynn. A celebrated Actress and distinguish'd Favorite of King Charles the 2d.* H. 14; Sub. 12½; W. 9½.

This print is probably from a genuine picture of the personage, although it is different from any of the contemporary prints. The attitude has some resemblance in parts to Lady Mooreland and Catherine Sidley. See under Tompson.

See page 526.

7. Owen **MacSwiny**.

H. L., directed towards right, facing and looking towards left, long hair, wide hat looped up on left side, loose tie, plain coat, right hand on top of stick. Under, *Peter Van Bleec Pinxt 1737. P V B. (in monogram) F. 1749. Owen McSwiny Esqr.* H. 14; Sub. 12; W. 10.

I. As described.

II. Plate reworked and darkened.

See page 391. This and one or two other prints by this artist have been met with worked off on satin, instead of paper.

8. **Maria Theresa**. MITTENCE.

T. Q. L., sitting, directed and looking towards front, facing slightly to left, pearl ornaments in hair, earrings, low dress, jewelled bodice, right hand on robe, left elbow on table to right on which lie cushion, crown, and sceptre, in background portion of monument, curtain above. Under, *Done from an Original Drawing of Mr Mittence Cabinet Painter to her Hungarian Majesty 1742. P. Van Bleec Junr fecit 1742 Maria Theresia, Queen of Hungary & Bohemia, Archduchefs of Austria, &c. &c. Addressed to the Right Honourable John, Lord Carteret one of his Majesties Principal Secretaries of State, by Peter Van Bleec Junr.* H. ; Sub. 16½; W. 12½.

See page 392.

9. Rembrandt. IPSE.

H. L., in square frame, arched at top, with oval panels at bottom, directed towards left, facing towards and looking to front, cap, short beard, cloak with narrow fur edging, chain. Under, *Rembrant Van Ryn, Pinxt 1632. P V B.* (in monogram) 1747. *Rembrant Van Ryn.* H. $13\frac{7}{8}$; Sub. $12\frac{3}{8}$; W. $9\frac{7}{8}$; O. D. H. $10\frac{1}{2}$; W. 8.

Picture is No. 231 of Smith's Catalogue.

10. Richard Van Bleeck. ID.

Full T. Q. L., sitting, directed to right, facing towards and looking to front, wig, loose gown, right hand on leg holding stick, left hand pointing to torso behind table to right on which lies a palette, curtain above. Under, *Si Ipse pinxit, 1723. P. Van Bleeck junr fecit 1735 Richard Van Bleeck, Pictor.* H. 14; Sub. $12\frac{1}{2}$; W. $9\frac{7}{8}$.

I. Before any inscription.

II. As described.

III. Plate cut 1 at right side, $1\frac{1}{8}$ at bottom, subject erased $1\frac{1}{8}$, on space inscription re-engraved in nearly the same manner, but "Si" corrected to *Se*.

According to Nagler, this was the father of Peter, was born at the Hague, 1670, and died in England in 1733; but if that date be not an error for 1743, why does Peter style himself "junior" in 1742? See No. 8.

11. (Margaret Woffington.)

H. L., directed slightly to left, facing and looking to front, head inclined towards right, cap tied under chin, dark hat over, pearl necklace, low dress, lace kerchief across shoulders. Under, *P. Van Bleeck Pinxt. 1747. P V B.* (in monogram) 1747 *Phebe.* H. 14; Sub. $11\frac{7}{8}$; W. $9\frac{7}{8}$.

I. As described.

II. Reworked and darkened.

See page 446.

12. Master. R. VAN BLEECK.

H. L., in oval frame on sill, a young boy, directed, facing, and looking towards left, hair in curls, Vandyke collar, full sleeves. Under, *R. Van Bleeck pinxt. P. V. B. 1751. Master.* H. $11\frac{3}{4}$; Sub. 10; W. 8; O. D. H. $8\frac{7}{8}$; W. $7\frac{5}{8}$.

This might possibly be a portrait of the son of the engraver.

13. Miss.

Companion to foregoing. A young girl, directed towards right, facing towards and looking to front, flowers in hair, lace necklet, fur-edged robe. Under, *P. Van Bleeck Pinxt. P. V. B. 1751. Miss.* Size as foregoing.

Early states of these prints have been met with, having the inscription stopped out.

A. VAN DER MYN is distinctly named as engraver on some of the following; the only artist of the family mentioned by Redgrave, to whom the initial would apply, is Agatha, said by him to be sister (but query if not daughter or daughter-in-law) of Herman Van der Myn, who was born in Amsterdam, 1684; resided in London, 1719-36; returned to Holland, and died in 1741, leaving eight children, some of them brought up as painters. Agatha is mentioned as belonging to the Free Society of Artists, in 1763; but Redgrave appears not to know of any of these prints. Nagler states that one of Herman's sons was Andrew, born in Amsterdam, in 1714, who resided in London, and practised in mezzotinto, and names the following print of the Miser.

1. Miss Falkner.

T. Q. L., sitting, directed to right, facing towards and looking to front, hair in curls, frilled edges to dress, hands holding open music-book on lap, on which, *I sing not of battles yt now are to cease nor*, pillars in background to right, trees to left. Under, *A. Vander Myn Pinxit. Miss Anna Maria Falkner.* H. $13\frac{1}{4}$; Sub. $12\frac{1}{4}$; W. $9\frac{1}{8}$.

A singer at Marylebone Gardens; married Mr. Donaldson. See page 57.

This print, although the engraver is not named, is identical in manner with the following.

2. Richard Leveridge. F. VANDER MYN.

H. L., in oval frame, directed towards left, facing towards and looking to front, wig, neckcloth, plain coat. Under, *F. Vander Myn Pinxt. A Vander Myn Fecit Mr Richard Leveridge O the Roast Beef of Old England &c. Publish'd according to Act of Parliament 1753.* H. $13\frac{3}{4}$; Sub. $12\frac{1}{4}$; W. $9\frac{7}{8}$; O. D. H. $11\frac{1}{8}$; W. 9.

See page 985.

3. The Miser. H. VANDER MYN.

H. L., an old man with fur cap and white beard, counting coins on table before him, on which to left lies an inkstand: Under, *H: Vander Myn pinx. A: Vander Myn fecit. The Miser. 12 verses. From ample — Faithless Jew. Printed for Thos Bowles in St Pauls Church Yard, and John Bowles at the Black Horse in Cornhill.* H. 13 $\frac{3}{4}$; Sub. 12 $\frac{3}{4}$; W. 9 $\frac{3}{4}$.

4. Man drinking. I. VANDER MYN.

H. L., a young man wearing hat with wig under, behind table on it a bowl out of which he is ladling punch into a glass held in left hand. Under, *I: Vander Myn pinxt A. Vander Myn fecit. 12 verses. Fill up — any King. Printed for T Bowles in St Pauls Church Yard, J Bowles and Son at the Black Horse in Cornhill.* H. 13 $\frac{7}{8}$; Sub. 12 $\frac{3}{8}$; W. 9 $\frac{7}{8}$.

5. Shepherdess. WATTEAU.

W. L., sitting on bank, directed towards left, facing and looking towards right, hat, low dress, right elbow on bank, hand supporting cheek, left hand in lap holding crook, trees in background. Under, *Watteau Pinxit Vandermyn Fecit A Shepherdess. Done from the Original Picture & Sold by J Boydell Engraver at the Unicorn, the Corner of Queen Street in Cheapside. London 1752.* H. 14; Sub. 12 $\frac{7}{8}$; W. 10.

6. Lady.

Full H. L., directed to front, facing and looking towards left, close cap and low dress trimmed with fur, necklet of fur, right arm extended, left hand to bosom, gate-pier in background to left, trees in distance. Under, *Vandermyne Fecit.* H. ; Sub. 13 $\frac{1}{8}$; W. 9 $\frac{3}{8}$.

G. VAN DER MYN was painter and engraver of the following, which is in a different and smoother style than the foregoing. He was probably Gerhard, another son of Herman Van der Myn.

Lady sitting.

T. Q. L., a lady sitting, directed towards, facing, and looking to right, pearl necklace, low dress, right hand in lap holding flower, left

G. VAN DER MYN, VANDER SPRIETT, VANDERVAART. 1403

arm on block to right, trees in background on each side. Under, *G. Vander Myn Pinxt. G. Vander Myn Fecit.*

*Majestick Charms in ev'ry Feature shine,
Her Air, her Port, her Accent is divine.*

Printed for John Bowles & Son, at the Black Horse in Cornhil.
H. 14; Sub. 13; W. 9 $\frac{1}{8}$.

An impression has been met with, marked in MS., Miss Falkner.

JOHN VANDER SPRIETT was a native of Delft, and scholar of Verkolje. He came over to London where he was painting at end of seventeenth century.

1. Thomas **Cole**.

H. L., in oval frame, directed towards left, facing and looking to front, white hair, bands, lay habit. Under, *Vera Effigies Thomas Cole V Spriett Pinx Fecit et excud.* H. 13 $\frac{5}{8}$; Sub. 12 $\frac{5}{8}$; W. 10; O. D. H. 11 $\frac{1}{4}$; W. 9 $\frac{1}{4}$.

Born in London, about 1627; Principal of St. Mary's Hall, Oxford, 1656; from this he was ejected in 1660, but educated John Locke, and many afterwards celebrated men. He took charge of the Independent congregation at Cutler's Hall, in 1674; afterwards removed to Pinners Hall, and died, 16th Sept., 1697. Several of his works were published.

2. Timothy **Cruso**.

Bromley, p. 180. Musgrave Catalogue, p. 123, Æt. 40, "mez. by J Vander Spriett, from the Fothergill Collection."

Born about 1657; lecturer in Pinners Hall, in 1694. Died, 26th Nov., 1697, and was interred at Stepney. Many of his works were published.

JOHN VANDERVAART was born at Haerlem, in 1647, and came to England in 1674. He practised as a painter with Wyck and Wissing, afterwards producing very excellent pictures. He was one of the early engravers in mezzotinto, and appears to have executed several

of the prints under R. Tompson, who continued to publish for him, as proved by most of the following, after he put his name on his prints; these are later than the ones under Tompson, having Lely's title (see page 106, and Nos. 2, 3, 8). He is said to have instructed John Smith, and from No. 9 appears to have been connected with Beckett. Redgrave is totally mistaken in saying that he took to mezzotinto later than 1713; on the contrary, he probably ceased to practise it at all before 1686. He probably did turn, as stated by Redgrave, to picture repairing and dealing. He died in 1721, in a house which he had built for himself in Covent Garden, and was buried at St. Paul's there.

1. Charles II. WISSING

H. L., in oval, directed slightly to left, looking to front, facing slightly to right, long wig, lace cravat, armour, sash. Under, *Carolus IIudus D : G : Ang : Sco : Fra : et Hib : Rex Fidei Defensor. &c. W : Wissing pinx : I Vandervaaert fec : E Cooper exc : H. 13 $\frac{1}{8}$; W. 10; O. D. H. 11 $\frac{1}{8}$; W. 9 $\frac{1}{8}$.*

I. As described. Suth : Coll.

II. At bottom towards left, *Cum Privilegio Regis*. Suth : Coll.

III. Retouched. Suth : Coll.

IV. Heavily reworked, Cooper's address altered to *I Smith ex*, at bottom, *Sold by I Smith near the Fountain Tavern in the Strand*. Suth : Coll.

2. Robert Feilding. LELY.

T. Q. L., standing, directed towards left, facing towards and looking to front, long wig, lace cravat, wide sleeves, scarf across shoulders and hip, tunic with long folds having small heads at top round waist and tassels at bottom, right hand on hip, left hand pointing, curtain in background, pillar to left, trees to right. Under, *Robertus Feilding Aulæ Feildingenfis in Com : Warwici Armig : P. Lelij Eques pinxit. I. V. Vaart fecit : R Tompfson excudit. H. 13 $\frac{1}{8}$; Sub. 12; W. 10.*

I. Before inscription.

II. As described.

See page 31.

3. Lady Essex Finch. LELY.

T. Q. L., sitting, directed slightly to left, looking to front, facing slightly to right, hair in curls, low dress, scarf over shoulders, left elbow on table to right supported by figure of boy, on which lies vase of flowers, hands in lap, in background to left wall, in panel of which are

figures, curtain and fluted pillar to right. Under, *The Lady Essex Finch Sr P Lely pinxit. I. Vander Vaert fecit R. Tompson excudit.* H. $13\frac{3}{8}$; Sub. $12\frac{1}{4}$; W. $9\frac{7}{8}$.

See page 110.

Bromley, p. 193. mentions a print of R. Gomeldon, by Vr. Vaart, but does not state it to be mezzotinto. See Faithorne, No. 16.

4. Thomas **Killegrew**. WISSING.

H. L., in oval, directed and looking to front, facing slightly to left, white hair and full beard, robe edged with fur, right hand outside holding hilt of large sword. Under, *Thomas Killegrew Groome of ye Bed chamber to King Charles ye Second W. Wissing pinxit I. Vander vaart fec: E. Cooper Exc.* H. 9; Sub. 8; W. $6\frac{1}{8}$; O. D. H. $7\frac{3}{8}$; W. $6\frac{5}{8}$.

I. As described.

II. Cooper's address altered to *I Smith exc.*

See page 1360.

5. Ann, Duchess of **Monmouth**. KNELLER.

H. L., in oval, directed and looking to front, facing slightly to right, hair in curls, necklace, low dress trimmed with pearls. Under, on grounded space, *The Dutcheſs of Monmouth G. Kneller Pinxit I. Vander Vaart fecit. R. Tompson excudit.* H. $13\frac{1}{4}$; W. 10; O. D. H. $11\frac{1}{4}$; W. $9\frac{1}{4}$. Suth: Coll.

See page 43.

6. James, Duke of **Monmouth**. WISSING.

H. L., in oval, directed slightly to right, looking to front, long wig, lace cravat, armour, sash. Under, *James Duke of Monmouth W Wissing Pinxit. Vander Vaart fecit E. Cooper excudit.* H. $13\frac{3}{4}$; W. $9\frac{7}{8}$; O. D. H. $11\frac{3}{8}$; W. $9\frac{1}{4}$. Suth: Coll.

See page 6.

A print by Vander Vaart of the Princess of Orange has been mentioned, but this is probably one of those after his painting. See under Faithorne, Simon, and John Smith.

7. Oliver **Plunket**. MORPHY.

Short H. L., in oval frame, which has ornaments at top and bottom, and in the panels a knife, cross, book with clasps, and mitre all attached by cord twined round, directed and facing slightly to left, looking to

front, long white hair, short beard, bands, embroidered vestments fastened across breast by jewel from which hangs a cross, pastoral staff to left. Under, *Oliverus Plunkett Archi Episcopus Armachanus Pastor Bonus Animam suam pro Oribus suis posuit Londini Die 1mo Iulij An Dni 1681. G Morpheij pinxit. I Vander Vaart fecit. T Donbar Ex.* H. 13; Sub. $11\frac{3}{4}$; W. 10; O. D. H. $10\frac{3}{4}$; W. $9\frac{7}{8}$. Four known. Brit: Mus. Suth: Coll.

There is a somewhat similar portrait in plain vestments, which, however, possesses none of the extraordinary artistic merit of the foregoing, inscribed, "Oliver Plunkett, D.D. Titular Archbishop of Armagh, who was hanged at Tyburn, July 1st 1681. Accused of High Treason in Ireland, he was brought to trial in England, where his Innocence could not be so easily proved, and being found guilty, upon the false testimony of two or three Friars, was condemned for a Plot impossible in the execution, and therefore improbable in the contrivance. From the original portrait (in Crayons) taken during his confinement in Newgate, and now in the possession of the Revd. Doctor Campbell of Clogher. Published by W Lowndes, No 77 Fleet Street, March 18th 1790." H. 11; Sub. $9\frac{5}{8}$; W. $8\frac{1}{8}$. Laurie, sc. Granger.

Anthony Wood, opposed as his convictions were to those of Plunkett, yet calls him "most venerable and religious." His noble countenance, as preserved in the print, is indeed itself a sufficient refutation of the calumnies for which he suffered, and which were invented from motives of mean revenge by persons whom he had checked for improper conduct.

8. Elizabeth, Duchess of **Somerset**. LELY.

Nearly W. L., reclining on ground, directed towards front, facing and looking towards right, hair in curls, long one falling on right shoulder, loose dress, right hand pointing across bosom, left hand leaning on bank beside her, vase with orange-tree, on which a parrot is sitting, to right, lake, building, and trees in distance to left. Under, *The Dutcheſs of Sommerſet. P Lellij Eques Pinxit. I Vander Vaart fecit. E. Cooper excudit.* H. $13\frac{3}{8}$; Sub. $12\frac{3}{8}$; W. $9\frac{5}{8}$.

I. As described.

II. Retouched, engraver's name nearly completely erased.

Attitude resembles that of Madame Loftus (page 114). See page 136.

9. Edward **Wetenhall**.

H. L., in oval, directed towards right, facing and looking to front, close black cap over long hair, wide bands, episcopal robes. Under,

Edvardus Wetenhall S.S.T.P. Corcagiensis et Rofsensis Episcopus. I VanderVaart Pinxit et fecit. H. 13 $\frac{5}{8}$; W. 9 $\frac{7}{8}$; O. D. H. 11 $\frac{1}{2}$; W. 9 $\frac{1}{4}$.

I. As described. No perfect impression of this state has been met with, so as to make it certain that the lettering on the following state does not exist on this.

II. Spot on nose, "et fecit" erased, at bottom, *I Becket fecit*, to right, *R Tompson ex*:

Born at Lichfield, 1636; educated at Westminster and Cambridge; removed to Oxford, and on the invitation of Archbishop Boyle, to Ireland; curate of St. Werburgh's, and chanter of Christ Church cathedral in Dublin. He was consecrated as above, 1678; translated to Kilmore and Ardagh, 1699. Died in London, 12th Nov., 1713, and was buried in Westminster Abbey. He was a learned and pious prelate, and published many of his writings.

Bromley, p. 165, mentions a W. L. of William III., by Vandervart, after Wissing; but this is probably the print by John Smith, No. 274.

ALEXANDER VAN HAECKEN was born in the Netherlands, in 1701, and came over to England. He executed the following, dates given on which range from 1735 to 1740. Redgrave states that they are dated down to 1754; but this appears an error. He seems afterwards to have become a painter, from inscription on his portrait (see Faber, jun., No. 360). He was younger brother of, and always lived with Joseph (see page 436), after whom he engraved Nos. 4, 17, 21, and 22, the three latter being published from his own address. Nagler mentions the Five Sins by him, after Amiconi.

1. George **Baillie**. KNELLER.

H. L., in oval frame, directed to right, looking to front, long wig, fringed cravat, hat under left arm. Under, *G Kneller 1718-19 Pinx A. V. Haecken fecit The Honourable George Baillie Esqr of Ferriswood one of the Lords Commissioners of the Treasury.* H. 14 $\frac{1}{8}$; Sub. 12 $\frac{3}{8}$; W. 9 $\frac{7}{8}$.

I. Before inscription.

II. As described. Suth: Coll.

Of Jerviswood, in the county of Lanark, and of Mellerstain, in the county of Berwick; M.P.; married, 17th Sept., 1692, Lady Grizel

Hume, daughter of Patrick, 1st Earl of Marchmont. He died at Oxford, 6th August, 1738, aged 75.

2. Charles, Lord Binning. RICHARDSON.

H. L., in oval frame, directed slightly to right, looking to front, facing slightly to left, wig, white neckcloth, plain coat and vest. Under, *The Right Honble Charles Hamilton Viscount Binning. Eldest Son of the Right Honourable Thomas Earl of Haddington and Knight Mareschal of Scotland John Richardson pinxt 1722. A. V. Haecken fecit.* H. 14; Sub. 12; W. $9\frac{3}{4}$; O. D. H. $11\frac{5}{8}$.

Born, 1697; served with his father at Sheriffmuir, 1715; M.P. for St. Germain, 1722. He married Rachel, youngest daughter, and finally heiress of George Baillie, foregoing, and died at Naples, 13th Jan., 1733. His eldest son was 7th Earl of Haddington, and his second, George, took the name of Baillie with his maternal grandfather's property. Lord Binning was author of some poems, and was highly esteemed.

3. Caroline, Queen of George II. AMICONI.

T. Q. L., standing, directed towards left, facing towards and looking to front, jewels in hair, curl on right shoulder, low dress, robes, right hand on crown on table to left, left hand to bosom, pillars in background. Under, *Amiconi Pinx. A. Vanhaecken Fecit. 1736. Serenissima Carolina D.G. Mag: Brit: Fran: et Hib: Regina.* H. $14\frac{1}{4}$; Sub. $12\frac{1}{2}$; W. 10.

I. As described. Suth: Coll.

II. Retouched, at bottom, *Sold by T Jefferys in the Strand and W Herbert on London Bridge.* Suth: Coll.

4. (Catherine Clive.) J. VAN HAECKEN.

Full T. Q. L., sitting, directed and looking towards front, facing towards right, hair falling in curls at back, low dress, pearl pendant at bosom, right elbow on cushion on table to left, hands holding music-book open on lap, pillars and curtain in background. Under,

*Of all the Arts that sooth the human Breast,
Music (blest Power) the sweetest is confest;
Heightens our Joys, suspends our fiercest Pains;
This each One proves who hears thy heavnly Strains.*

Jos: Van Haecken Pinx. Alex: Van Haecken Fecit. 1735. H. $13\frac{1}{8}$; Sub. $12\frac{1}{2}$; W. $9\frac{1}{8}$.

I. As described.

II. At sides of verses, *The Fair Songster*, over painter's name, 319, at bottom, *London Printed for C. Bowles, St Pauls Church Yard*, date erased. Brit: Mus.

See page 331.

5. G. Conti Gizziello. LUCY.

H. L., in oval frame, which is ornamented at bottom and supported on a slab on which to left lie sheets and open book of music, directed slightly to left, facing towards and looking to front, wig, frill, embroidered vest, plain coat, hat under right arm, on frame, *Gioacchino Conti Gizziello Ch: Lucy Pinxit Alex. Vanhaecken Fe. 1736*. H. 14 $\frac{1}{8}$; W. 10 $\frac{1}{8}$; O. D. H. 10; W. 8 $\frac{3}{4}$.

This singer first appeared in London, in May, 1736, having been brought over by Handel as a rival to Farinelli. His cognomen was taken from his teacher, Gizzi. His voice was very beautiful, and he is said to have studied with such diligence, that some years afterwards he did excite Farinelli's envy at Madrid. He left England in 1737, and was one of the great singers assembled by the King of Portugal at Lisbon, in 1755. He narrowly escaped from the great earthquake there, and was so impressed by it that he retired from the world, and ended his days in a monastery.

6. William, Duke of Cumberland. AMICONI.

T. Q. L., standing, looking to front, robes, hand pointing, ship in distance to left, plumed hat on table to right. Under, *Amiconi Pinx. A. Vanhaecken fecit 1736. His Highness William Augustus Duke of Cumberland Knight of the most Noble Order of the Garter*. H. 13 $\frac{3}{4}$; Sub. 12 $\frac{5}{8}$; W. 9 $\frac{3}{4}$.

See page 72.

7. Laurence Delvaux. WHOOD.

H. L., directed to right, facing towards and looking to front, cap, fur-edged gown, left hand on bust to right. Under, *Laurentius Delvaux Sculptor Isaacus Whood Pinx. Ano 1734 pro Johanne Sanderson Alex. Vanhaecken Fecit. 1735*. H. 14 $\frac{1}{8}$; Sub. 12 $\frac{5}{8}$; W. 10.

Came to England from the Continent, and was assistant to Bird. He went to Italy with Scheemakers, in 1728, and on their return, in four or five years, he obtained considerable practice. The bronze lion formerly on Northumberland House, was by him. He afterwards retired to the Continent to enjoy the property he had earned.

8. C. Broschi Farinelli. LUCY.

H. L., in oval frame, which is ornamented at bottom and supported on a slab on which to left lie sheets and open book of music, a page of the latter headed, *Artaxerxes*, directed slightly to right, facing and looking to front, short wig, frill, embroidered vest, coat with edgings and tassels, on frame, *Carlo Broschi Farnelli. Ch : Lucy Pinxit. Alex : Vanhaecken Fe. 1735. H. 14; W. 9 $\frac{7}{8}$; O. D. H. 10 $\frac{1}{8}$; W. 8 $\frac{3}{4}$.*

I. As described.

II. Modern.

Born at Naples, 24th Jan., 1705; studied singing under Porpora, and attained wonderful success. He excited the utmost enthusiasm in London during his engagements, from 1734 to 1737. He afterwards resided at Madrid, his singing having a most favourable effect on the minds of Philip V. and Ferdinand VI., and he obtained great power with the latter, after whose death he retired, in 1762, to Bologna. He died, 15th July, 1782.

9. George II. SANDIE.

T. Q. L., standing, directed and facing towards right, looking slightly upwards, wig, robes, collar and George, right hand on hip, left hand holding sceptre on table to right, on which lies a crown, curtain in background, pilaster to right. Under, *Sandie Pinx. A. Vanhaecken Fecit. 1736. Georgius Ildus D.G. Mag: Brit: Fran: et Hib: Rex. F.D Brun. et Lunen: Dux S.R. Arch: Thefau: et Princeps Elector &c. Inauguratus 11 die Octobris 1727. H. 13 $\frac{7}{8}$, Sub 12 $\frac{1}{8}$; W. 10.*

I. As described.

II. At bottom, *Sold by T. Jefferys in the Strand and W Herbert on London Bridge.*

10. James Keith. RAMSAY.

H. L., in oval frame, resting on pedestal on which lie helmet and baton, directed slightly to right, looking to front, wig, armour, fur-lined cloak. Under, on entablature, *His Excellency James Kieth Lieutenant Collonel of One of the Regiments of Foot Guards and General in Chief of the Army of His Imperial Majesty of all the Rusias. A. Ramsay pinxit. A. Van Haecken fecit. H. 13 $\frac{7}{8}$; W 9 $\frac{7}{8}$; O. D. H. 8 $\frac{7}{8}$; W. 7 $\frac{5}{8}$. Brit: Mus. .*

Born, 11th June, 1696; youngest son of William, 9th Earl Marischal; fought for James Stuart at Sherriffmuir; was attainted, and went to the Continent. He first entered the Spanish army, but after-

wards engaged with that of Russia, and rose to the rank of general. He visited England in 1740, and was introduced by the Russian ambassador to George II. He afterwards entered the service of Frederick of Prussia, and was made by him field-marshal. He was killed at the battle of Hochkirchen, 14th Oct., 1758.

11. **Montgomerie.** VAN MEULEN.

T. Q. L., standing, directed and looking to front, facing slightly to right, fur cap, frill, edgings to coat, masonic apron, right hand holding drawn sword, left hand on table to right, on which lie gloyes and compass. Under, *A. F. V. Meulen, Pinx. A. V. Haecken, fecit. 1738. To the Right Honble the Marquis of Carnarvan one of the Lords of the Bed Chamber to his Royal Highness the Prince of Wales & Kt of the most Honble Order of the Bath, Grand Master of the Antient & Honble Society of Free & Accepted Masons. This Plate is Humbly Dedicated By his Lordships most Obedient Humble Servant Montgomerie Garder of ye Grand Lodge. Published according to Act of Parliament.* H. 14; Sub. 12 $\frac{3}{4}$; W. 9 $\frac{1}{2}$.

I. As described.

II. At bottom to left, *Printed for John Bowles & Son, at ye Black Horse in Cornhill.*

Although this print had been correctly placed by Bromley in the reign of George II., Noble, VOL. III., p. 267, considers it late enough to have placed him in that of George I., and thinks the sword and apron a strange union. The present name of the office of the personage is Tyler, and the sword is to be used should unauthorised persons attempt to force their way into the Lodge.

Laborde, p. 184, mentions W. H. C. Friso, Prince of Orange, by A. Van Haecken, after Vandyck. Sold by Sam Sympson.

12. **John C. Pepusch.** HUDSON.

H. L., directed to right, facing towards and looking to front, wig, doctor's gown, left hand to breast, curtain with bookshelves to right in background. Under, *Thos Hudson Pinxit. A. Van Haecken fecit. Johannes Christophorus Pepusch. Mus : Doct : Oxon.* H. 14; Sub. 12 $\frac{1}{4}$; W. 10. Brit : Mus.

Born at Berlin, 1667; came over to England about 1700, and was musician at Drury Lane. Obtained above degree in 1713; was master of the choral chapel at Cannons with the Duke of Chandos; in 1724, started with Dr. Berkeley to the Bermudas, but was shipwrecked, and having returned, married Margarita de l'Épine, the singer, who was

said to have saved £10,000. He published a great number of musical works and compositions, and deeply studied theory and ancient music. He was appointed organist of the Charter House, in 1737, where he died, 20th July, 1752.

13. F. Bernardi Senesino. HUDSON.

H. L., in oval frame, which is ornamented at bottom and supported on a slab on which towards left lie books of music, an open page headed, *Giulio Cesare*, directed slightly to right, facing and looking towards left, wig, coat with embroidery buttoned at top, plain vest, on frame, *Francesco Bernardi Senesino. Tho: Hudson Pinxit. Alex. Van Haecken Fe. 1735.* H. 14; W. 9 $\frac{7}{8}$; O. D. H. 10; W. 8 $\frac{3}{4}$.

See page 788.

14. Francis Smith. WINSTANLEY.

T. Q. L., sitting, directed towards left, facing towards and looking to front, long white hair, plain coat, right hand holding compasses on plan on table to left, left hand on chair, large building (query if the Radcliffe Library at Oxford, commenced in 1737) in distance to left. Under, *Wm Winstanley Pinxt. Alexr Vanhaeken Fecit. Francis Smith Architect To John Harvey Thursby Esqr of Abington in Northamptonshire. Published According to Act of Parliament.* H. 14; Sub. 12 $\frac{5}{8}$; W. 10.

According to Redgrave, practised at Warwick, and died in 1730. Noble states that he was employed by Lord Lichfield. As the print is certainly later, the date of his death may be too early, and he may have first designed the Radcliffe Library, which was completed by Gibbs.

15. Ralph Snow. WHOOD.

H. L., directed towards left, facing towards and looking to front, wig, neckcloth, plain coat, right elbow on table to left, on which is model of the circles of the globe, hand holding paper, inscribed, *Vive La Plume.* Under, *Major Ralph Snow. J Whood de Bloomsb: sqr pinxt. pro Zacho Chambers de Scaccar Reg Genero. Cui hanc Tabulam D.D. Alex: Vanhæcken fe.* H. 13 $\frac{7}{8}$; Sub. 12; W. 9 $\frac{3}{8}$.

Writingmaster. Died, according to Bromley, 1744, aged 74.

16. Jonathan Swift. MARKHAM.

Full T. Q. L., sitting, directed towards right, facing towards and looking to front, wig, bands, black gown, right elbow on arm of chair, hand holding book, left hand on table to right on which lie a book and

square cap, bookshelves behind, on top of chair at back a carved harp and crown. Under, *Markham Delin: Vanhaecken Sculp. The Reverend Doctor Jonathan Swift Dean of St Patrick's, Dublin.*

*acri quondam cui captus amore
Ipse suas artes sua munera lætus Apollo
Augurium citharamque dabat.*

According to Act of Parliament. 25 Feb: 1740. H. 13 $\frac{1}{8}$; Sub. 12 $\frac{1}{2}$; W. 9 $\frac{3}{8}$.

I. As described.

II. Rewe-ked, artists' names and date erased; instead of the former, *Markham ad vivum delin. Burford fecit 1744*, at bottom to right, *London Printed for John Bowles at ye Black Horse in Cornhil.*

III. Address after "Bowles" erased; instead, *& Son, at the Black Horse in Cornhil.*

See page 936.

17. (Miss Van Haecken.) J. VANHAECKEN.

W. L., a girl standing, directed to left, white dress and cap, dressing doll which sits in chair to left, under which an open box. Under, *Jos Vanhaecken Pinx Alex Van Haecken Fe Sold by Alex Vanhaecken ye corner of Queen Street in Holborn, 4 verses, Here Innocence — agree. H. 13; Sub. 12 $\frac{3}{8}$; W. 9 $\frac{3}{8}$. Brit: Mus.*

18. George Wade. VANDERBANK.

T. Q. L., standing, directed towards right, facing towards front, and looking downwards, wig, armour, right hand on mouth of cannon to left, left hand on baton resting on block on which lies a helmet, in background to right a troop of horse, in distance bridge across river and mountains. Under, *J. Vanderbank Pinx A. Vanhaecken et fecit 1736 Lieutenant General Wade, Commander in Chief of all his Majties Forces in Scotland. W. 15 $\frac{5}{8}$; H. 12 $\frac{3}{4}$; Sub. 12.*

See page 437.

19. Thomas Wentworth. RAMSAY.

T. Q. L., standing, directed to right, facing towards and looking to front, wig, armour, scarf fastened at shoulders, right elbow leaning on muzzle of cannon to left, hand holding baton, left hand on hip, in background to left a tent, in distance to right a cavalry skirmish before a castle. Under, *A: Ramsf. y pinxt. A. Van Haecken fecit The Honble Thomas Wentworth Esqr: Brigadier General of His Majesty's Forces, Colonel of One of His Regiments of Foot, & Commander*

in Chief of His Majesty's Forces in America. H. $14\frac{1}{8}$; Sub. $12\frac{1}{2}$; W. 10.

Youngest son of Sir Matthew Wentworth, 3rd Baronet of Bretton; married, 1720, Elizabeth, daughter and co-heir of Robert Lord, Esq.; Lieutenant-General, 1745. Died, s. p., at the court of Turin, Sept. 1747.

20. John Wickliffe.

H. L., in oval frame, directed, facing, and looking slightly to right, black cap, white hair and beard (touched with the graver), black gown, right hand grasping staff, on frame at top, *Joannes Wiclif S. T. P. Rector de Lutterworth.* Under, *A Tabula penes Nobilissimum Ducem Dorsettiæ A. Vanhaecken fec.* H. $9\frac{7}{8}$; Sub. 9; W. 7; O. D. H. $7\frac{7}{8}$; W. $6\frac{1}{2}$.

Born near Richmond, in Yorkshire, 1324; educated at Oxford; Master of Baliol, and Warden of Canterbury Hall, 1365; expelled from Oxford by a bull of Pope Urban, 1370; presented to the living of Lutterworth, in Leicestershire, by the Duke of Lancaster; exposed the abuses of the clergy, and translated the Bible into English. Died of an attack of palsy on Innocents' Day, 1384.

21. Gentleman in riding costume. J. VAN HAECKEN.

W. L., standing, directed slightly to left, facing and looking towards right, cap, wig, tunic coat, long boots and spurs, dog to right, mounted groom with led horse in background to left, landscape in distance to right. Under, *Jos Van haecken pinx. Alexr. Van haecken fe.*

*In a fair chace a shady Mountain stood
Well stor'd with game, & marked wth Trails of Blood,
Here did the Huntsmen, till the heat of day
Pursue the Stag, & load themselves with Prey :
The Sun was high advanc'd & downward shed
His Burning Beams directly on their Heads
Then by Consent abstain from further Spoils,
Call of the Dogs and gather up the Toils
And ere tomorrow's Sun begins his Race
Take the cool Morning to renew the Chace.*

Sold by Alex : Vanhaecken at the Golden Head in Little Russel Street the North side of St George's Church Bloomsbury. H. 18; Sub. $17\frac{1}{4}$; W. 12.

I. As described.

II. Address erased ; instead, *Sold by T Jefferys in the Strand, and W Herbert on London Bridge.*

22. Lady in riding costume. ID.

W. L., standing, directed towards left, facing towards aud looking to front, white cap, low-cut dress with full skirt, right arm extended riding-whip suspended from wrist, left arm hanging, hand holding black hunting-cap, rock in background to right, lake in distance to left. Under, artists' names and address, as in foregoing.

*In her love darting Eyes awakes the Fires
Immortal Gifts ! to kindle soft desires.
From limb to limb an air Majestick sheds,
And the pure Ivory o'er her Bosom spreads.
Such Venus Shines, when wth a measur'd bound,
She smoothly gliding swims th' Harmonious round
When with the Graces in the Dance she moves,
And Fires the gazing Gods wth ardent loves.*

Size and states as in foregoing.

This portrait has been met with, inscribed in MS., "Mrs. Davenport," and it bears some resemblance to print by Faber, jun., No. 109.

The foregoing is evidently the lady's husband, and the pair might represent Sharrington Davenport of Davenport, Co. Salop, and his wife, Gratiana Rodd. He died in 1744.

PAUL VAN SOMER was born, according to Nagler, at Amsterdam, in 1649. He practised as a painter, and went to Paris, resided there for some time, and then came over to London, where he died, according to Redgrave, in 1694. He appears to have acquired his knowledge of mezzotinto from John Van Somer, who was probably his brother, and who produced some very remarkable works in mezzotinto, some bearing dates ranging from 1668 to 1676, and some having the monogram, 2716, of Brulliot ; his portrait (not that of Paul, as stated by Nagler) was engraved by Verkolje, in 1717, and subsequently there was placed on it on a column to left, "Natus 10 Martii A° 1641 Denatus 18 Maye A° 1724."

It is likely enough that Paul may have assisted in the execution of some of John's mezzotinto prints; and it is remarkable that

some of the following have the monogram mentioned above, and not that assigned by Brulliot to Paul (3067); yet it is certainly most probable that Nos. 4, 7, and 15 were executed in London, and Nos. 10 and 11 resemble the style of Paul rather than of John.

The MS. remarks on Tompson, No. 17 (page 1371), would, however, tend to show that John, and not Paul, was the engraver of some of that series. Paul etched a portrait of Madame Essex Finch, similar in reverse direction to print by Vander Vaart, No. 3, inscribed as engraved in London, with the Dutch privilege; and also one of Madlle Charlotte de Beeurewaerd, similarly inscribed; also, several scriptural and other subjects. There are small portraits of Paul Falantin de la Riviere, William and Mary, and some others, engraved in line, with Paul's name as engraver or printer. Paul, during his residence in Paris, probably met Mignard, after whom he engraved; and his acquaintance amongst the French refugees in London was large.

Samuel Butler. See under "Engraver not ascertained."

Evans Catalogue, No. 13,808, mentions Catherine of Braganza. It is W. L., sitting, looking to front, low dress, curls, right hand on dog sitting on table to left, column to right, *Van Somer FE.* H. 15 $\frac{3}{8}$; W. 10. It is probably by John Van Somer, and may be intended for Ann Hyde, and not Catherine.

1. Ladies Henrietta and Ann **Churchill.** MIGNARD.

W. L.'s, elder standing on right, left elbow leaning on pedestal with vase at top, wreath in hand, right hand taking flowers from basket held up by younger, who is seated on a low cushion, both sisters looking to front, high trees and fountain in background to left. Under, *Paulus Mignard Aueniosis Pinxt Londini. P Van Somer fe. My Ladys Henritta and Anne Churchill. Sold by P Van Somer in Newport Street at the Eagle and Child.* H. 14 $\frac{1}{8}$; Sub. 12 $\frac{1}{8}$; W. 10 $\frac{1}{8}$.

See page 1152.

2. (Coke Family.) HUYSMAN.

W. L.'s, to right a young girl standing, directed slightly to left, looking to front, headdress of feathers and pearls, necklace, left hand holding crook, sheep and goat beside her, towards centre a younger girl sitting, looking to front, flower in hair, placing wreaths round lamb beside her; behind her another child (apparently a girl, having a necklace), pulling down branch; towards left a young boy sitting,

wreath round head, arms extended ; to left a lad, wide hat, tunic, and sandals, looking to front, right hand holding spear, dogs at his feet, in background curtain, trees, amongst them a fox and goat, above flying angel, to right fountain of female bust, water running from breasts. W. 25 $\frac{5}{8}$; H. 19 $\frac{1}{8}$; Sub. 18 $\frac{7}{8}$.

Granger and Bromley state this to be the family of Mr. Cooke of Norfolk. The print is apparently of too early a date to represent the children (three boys and two girls) of Edward Coke of Holkham, the eldest son of whom was created Earl of Leicester (see page 569) ; but it might represent those of Sir Edward Coke of Longford, Co. Derby, who was created a baronet in 1641 ; his eldest son, Robert, was M.P. for County Derby in the parliament of James II., and died, s.p., in 1687. His youngest son, Edward, succeeded, and died, unmarried, in 1727 ; the eldest daughter, Catherine, married Cornelius Clarke, Esq., of Norton ; the second, Anne, died unmarried ; the third, Theophila, married — Bullock, Esq. The figure of the angel probably represents another child, who died very young. An impression of the print has been met with, having in MS., "Thos Coke, Esq his Bros & sisters," and the matter can be further investigated if more dates are procured than are given in the peerages.

NO. The pe
waterblown
Hall Derby
represent- The
Coke (1674
later Vice-Cha
his brother John
his three sisters

3. Isaac Dubourdieu.

H.L., in oval, directed and looking to front, black close cap, white hair, bands, black gown. Under, *Isaac Du Bourdieu Ministre du Se., Evangile.* H. ; W. ; O. D. H. 5 $\frac{3}{4}$; W. 4 $\frac{1}{4}$.

One known : "S" altered by pen to "Savoy." Van Somer's name may have been clipped off ; the print is in his style.

Said by Noble, VOL. I., page 141, to have been father of Jean Dubourdieu, who died in 1755, but more probably his grandfather, and father of J. A. Dubourdieu (see page 971).

Noble, at foregoing reference, gives date, 1685, for the print ; but he appears to have entirely confused the matter, as at VOL. II., p. 167, he describes, not the print by Pelham, No. 17, but one 4to size, by P. Van Somer, which must, in all probability, refer to this print of Isaac Dubourdieu.

Noble, VOL. II., p. 168, mentions print of Claude Groteste De la Mothe, as mez. by P. Van Somer, and at VOL. I., p. 141, print of Paul Dem Felantin De la Reviere, as mez. by P. Van Somer. The latter print has been met with, and it is engraved in line, so the former may be so also. At the next page, Noble mentions Thomas Satur by Van Somer, but not as a mez.

4. Robert **Fielding**.

T. Q. L., with large dog, similar to print under Beckett, No. 36. Under, *Collonel Robert Fielding* Van Somer's monogram. *Iohn Lloyd ex.* H. $13\frac{5}{8}$; Sub. $12\frac{3}{8}$; W. $9\frac{1}{4}$.

This plate appears to have undergone very curious alterations; there is a state without inscription, having an old face of quite a different person; another, also without inscription, with young face, but reworked. Bromley, p. 215, mentions one by E. Cooper, which is probably the similar one described under Beckett, and one after Lely published by Tompson, which might be this by Van Somer, with another address.

5. James II. KNELLER.

Bromley, p. 163. Probably that mentioned by Granger, as in armour.

Thomas Killegrew. See under "Engraver not ascertained."

6. Andrew **Lortie**.

Full H. L., standing, directed slightly to left, facing towards and looking to front, dark wig, bands, black gown, hands holding book open on counter before him, in background pedestal, curtain to right, landscape in distance to left. Under, *André Lortie Sideuant Ministre de Leglise reformee de la Rochelle et a prsent a Londres.* Van Somer *fec.* 1681. H. $13\frac{1}{2}$; Sub. $12\frac{1}{2}$; W. 10.

Noble appears to be correct in considering that Compton, Bishop of London, who was a great patron of the Protestants, "whom the bad usage they were beginning to meet with in France,* drove over to us," presented this clergyman with the living of Packlesham, in Essex, and that he was living in 1700. Bromley, p. 182, appears in error in calling him Pastor of the French Church, London.

Duchess of Marlborough. See No. 1.

7. Hortense, Duchess of **Mazarin**.

H. L., in oval, directed and looking to front, facing towards right, hair in curls, one falling on right shoulder, low twisted dress. Under, *The Dutchesse Mazarin.* VS (in monogram) *fec Iohn Lloyd ex.* H. $8\frac{1}{4}$; Sub. $6\frac{7}{8}$; W. $5\frac{3}{4}$; O. D. H. $6\frac{1}{4}$; W. 5.

See page 1374.

* This culminated in the Revocation of the Edict of Nantes, in October, 1685.

8. Elizabeth, Countess of **Meath**. MIGNARD.

H. L., in oval, directed slightly to right, facing and looking towards left, hair in curls, one falling on right shoulder, with strings of pearls intertwined, low dress trimmed with lace, hands adjusting scarf round left shoulder, bracelet on right arm. H. $10\frac{3}{8}$; W. $8\frac{1}{2}$. Under, on separate plate, H. $1\frac{1}{4}$, *Paulus Mignard Aueniosis Pinxit Londini P. Van Somer fe. The Countesse of Meath Sold by P. Van Somer in Newport Street.*

Second daughter of Francis Lennard, 14th Lord Dacre of the South, and sister of Thomas, Earl of Sussex; married William, who became, on the drowning of his father on his passage to England, in 1675, 3rd Earl of Meath, and died in 1684. She subsequently married William Moore, son of the 1st Earl of Drogheda, and died, 28th Dec., 1701.

Bromley, p. 136, mentions Alexander More, which is H. L., directed towards left, looking to front, bands and tassels. H. $8\frac{3}{8}$; W. $5\frac{3}{4}$. Under, on separate plate, H. $1\frac{3}{8}$, *Alexandre Morus Van Somer fe.* This personage was Protestant minister at Charenton, near Paris, and died in 1670; it is therefore probable that the print was engraved in Paris and not in England.

9. Pierre **Mussard**.

T. Q. L., sitting, directed towards right, facing towards and looking to front, close cap, long hair, bands, black gown, right arm on that of chair, left hand on book on table to right, curtain to left. H. $12\frac{7}{8}$; W. $9\frac{3}{4}$. Under, on separate plate, H. $\frac{7}{8}$, *Pierre Mussard cy deuant Ministre de L'Eglise Reformé de Lion & a present Pasteur de L'Eglise francoise de Londres. Van Sommer delineauit et Sculpsit.*

10. Mary, Princess of **Orange**.

Full T. Q. L., sitting, attitude similar in reverse direction to print under Tompson, No. 34, and accessories almost the same, monogram *V. S.* at bottom to right. H. $12\frac{1}{2}$; W. $9\frac{7}{8}$.

11. William, Prince of **Orange**.

Full T. Q. L., standing, directed to right, facing towards and looking to front, long wig, lace cravat, armour, attitude similar to print under Tompson, No. 36, right hand holding baton, left hand on helmet to right, dog's head to left, battle in distance to right, at bottom to left monogram, *V. S.* H. $13\frac{1}{2}$; Sub. $12\frac{1}{2}$; W. $9\frac{7}{8}$.

12. Thomas Parr.

Bromley, p. 114, mez. 4to. P v S.

13. John, King of Poland.

H. L., in oval, directed and looking to front, facing slightly to right, mustache, armour having large head on left shoulder, robe over fastened by chain passing under right arm. Under, *Joannes III King of Poland, Great Duke of Lithuania, Ukraina etc. P. V. Somer fec.* H. $8\frac{1}{2}$; W. 6; O. D. H. $6\frac{1}{4}$; W. $5\frac{1}{4}$.

See page 1361.

14. Louise, Duchess of Portsmouth. LELY.

Nearly W. L., sitting, directed and looking to front, facing towards right, hair in curls, ends held up by right hand, elbow leaning on pedestal to left, loose dress, left hand across lap, gardens with statues in distance to right. Under, *Louise Dutchesse of Portsmouth P. Lely Eq. Pinxit.* H. $13\frac{1}{2}$; Sub. $12\frac{1}{2}$; W. $9\frac{3}{4}$.

I. Before inscription. Suth: Coll. On that impression in MS. "Van Somer fecit 1679."

II. As described. One known.

See page 48.

15. Frances, Duchess of Richmond.

H. L., in oval, directed towards right, facing towards and looking downwards to front, long hair, curl on left shoulder, loose dress. Under, *Frances Dutchesse of Richmond V. S. (monogram) fec Io Lloyd ex.* H. $8\frac{3}{8}$; Sub. $6\frac{3}{4}$; W. $5\frac{3}{4}$; O. D. H. 6; W. $4\frac{3}{8}$.

See page 49.

Countess of Sunderland. See No. 1.

16. Count Tekeli.

H. L., in oval, directed, facing, and looking towards left, cap and feathers, mustache, robe fastened across chest. Under, *Emericus Count of Teckely Chiefe of the Malecontents of Hungaria.* H. $8\frac{1}{8}$; W. $6\frac{1}{8}$; O. D. H. $6\frac{3}{8}$; W. $5\frac{1}{4}$.

Companion to No. 13.

Born, 1658: elected chief, and had some success against Austria; invited the Ottomans to his aid, who sent the army commanded by Kara Mustapha (see page 36). He afterwards became little better than a chief of brigands, and after the peace of Carlowitz, retired to a country house in Asiatic Turkey, where he died, 13th Sept., 1705.

17. Lady. MIGNARD.

T. Q. L., sitting, directed slightly to right, facing and looking towards left, pearls at back of head, low brocaded dress, robe across left shoulder, held in lap by right hand, left arm leaning on cushion on block to right, landscape in distance. Under, on grounded space, *Mignard Pinxit P. Van Somer f.* H. ; Sub. 11 $\frac{3}{8}$; W. 8 $\frac{1}{2}$.

VAN WERDLEN is not mentioned by Nagler or Redgrave. He was probably a pupil of Bockman.

1. Princess Augusta. HANSSON.

H. L., in oval, directed towards right, facing towards and looking to front, necklace, robes. Under, *G Hansson pinx. V Werdlen fecit Her Royal Highness Augusta Princess of Wales Sold by G Bockman next door to Myons Coffee House in Grt Russell Street Bloomsbury.* H. 13; Sub. 10 $\frac{7}{8}$; W. 8 $\frac{1}{8}$; O. D. H. 10 $\frac{3}{8}$; W. 8 $\frac{5}{8}$.

2. Charles, Lord Cathcart. AIKMAN.

T. Q. L., standing, directed slightly to right, looking to front, armour, wig, right hand on hip, left hand on plumed helmet on bench to right, battle in background to left. Under, *W Aikman pinx V Werdlen fecit The Right Honble Charles Lord Cathcart, one of ye sixteen peers of Scotland, Major Genl of his Majties Forces, Colonel of ye 1st Regiment of Carabineers, Governor of ye Royal Fort of Duncannon Genl & Commander in Chief in ye Expedition to ye West Indies.* H. 13 $\frac{1}{8}$; Sub. 12 $\frac{1}{4}$; W. 9 $\frac{3}{8}$. Brit Mus.

See page 326.

3. Sir Chaloner Ogle. HANSSON.

T. Q. L., standing, directed towards right, facing and looking towards left, wig, coat buttoned at waist, right hand holding truncheon, left on hip, sword-hilt beside it, in background to right trees, in distance to left a ship. Under, *G. Hansson pinx. V. Werdlen fecit Sr Chaloner Ogle Kt Rear Admiral of ye Blue.* H. 14 $\frac{1}{8}$; Sub. 12 $\frac{1}{2}$; W. 9 $\frac{7}{8}$.

I. As described.

II. Reworked and altered, cocked-hat, telescope in right hand, inscription, except artists' names, erased; instead, *Sr Edward Hawke*

Knight of the most Honourable Order of the Bath and Rear Admiral of the White Squadron of His Majesty's Fleet. Printed & Sold by Henry Overton at the White Horse Without Newgate.

Not mentioned by Brömley.

See page 260.

Musgrave Catalogue, p. 175, mentions print of Brigadier Thomas Wentworth, by V. Werdlen, after Aikman. It is not mentioned by Bromley.

JOHN VERKOLJE was born in Amsterdam in 1650; practised as a painter, and was one of the early engravers in mezzotinto in Holland, where he died in 1693. It is not directly stated that he ever came to London; but there is strong internal evidence that the following were executed there, and he is mentioned by Walpole as one of those who executed the plates published by A. Browne. See page 107. Nagler gives a list of his works, amongst them several subject pieces, nearly all very well engraved. He was the father of Nicholas Verkolje, a well-known Dutch engraver in mezzotinto.

1. Isabella, Duchess of **Grafton**.

Nearly W. L., sitting, directed and looking to front, facing towards left, pearls in hair, curl on left shoulder, loose dress, right elbow on pedestal to left on which is a vase of flowers, left hand in lap, fluted pillars in background, trees and fountain in distance to right. Under, *The Dutcheſs of Graftton 1683 P: Lely pinxit F: Verkolje fecit et Exc.* H. 14; Sub. 13; W. 10½.

I. As described. One known.

II. "P: Lely" erased; instead, *W: Wifſing*, in this state the plate has lost much of its brilliancy.

See page 34.

A print of Mary, queen of William III., has Visscher's address, and was consequently published in Holland.

2. Hortense, Duchess of **Mazarin**. LELY.

H. L., in oval, directed and looking to front, facing towards right, hair in curls, one falling on right shoulder, loose dress. Under, *Ortance Manchini Duchefſe of Mazarin &c. P. Lely pinx F. Verkolije fecit 1680.* H. 8¾; Sub. 7¾; W. 6½; O. D. H. 6¾; W. 5½.

See page 1374.

Bromley, p. 165, mentions two prints of William, prince of Orange, and of William III., by Verkolje; but query if done in England?

3. Madame **Parson**. LELY.

Full T. Q. L., sitting, directed to right, facing towards and looking to front, hair in curls, low dress, scarf held by string of pearls and jewels across right shoulder, hands in lap, curtain in background to left, terrace and statue, fountain and trees in distance to right. Under, *Madam Parson P: Lely pinxit J Verkolje Fecit et Exc 1683*. H. $13\frac{1}{8}$; Sub. $12\frac{1}{4}$; W. $9\frac{7}{8}$.

Perhaps Catherine, daughter of Sir Clifford Clinton, and wife of Sir John Parsons, Bart., of Langley, or one of the relatives of the Earl of Rosse's ancestry. See page 27.

4. Steffan **Wolters**. P. KNELLER.

H. L., directed towards left, facing towards and looking to front, hair very full, loose collar and coat, right hand holding scarf, left hand on hip. Under, *Steffan Wolters Amator Artium P. Kneller Pinx J. Verkolje Fecit et Exc: Ao 1684*. H. $8\frac{3}{8}$; Sub. $7\frac{3}{4}$; W. $6\frac{3}{8}$.

5. James, Duke of **York**. ID.

H. L., in oval, directed slightly to left, facing slightly to right, looking to front, long wig, lace cravat, armour, sash. Under, *His Royall Highness James Duk of Yorck. P. Kneller Pinx. J. Verkolje Fecit et Exc. Ao 1684*. H. $13\frac{3}{8}$; W. 10; O. D. H. $11\frac{1}{2}$; W. $9\frac{3}{8}$.

GEORGE VERTUE was born in London in 1684. He studied in Kneller's academy, and became an excellent draughtsman. He engraved a great number of plates in the line manner, and was an enthusiastic and painstaking antiquarian. He died, 24th July, 1756 and was interred in Westminster Abbey; his collections being sold by auction in the March following. He contemplated publishing a History of arts and artists in England, and made notes, during many years, of every item he could collect bearing on the subject. These MSS. were purchased by Horace Walpole, who compiled his Anecdotes of Painting from them; but the information was extracted in only a superficial manner. The MSS. are now in the British Museum, and a thorough examination of them would undoubtedly increase the extent and accuracy of the present knowledge in many ways.

Walpole, in his list of Vertue's works mentions "William, Prince of Orange, from Vandyck, small half-length mezzotinto," and "Princess Mary, holding a basket of flowers; mezzotinto, very bad. My proof has no inscription;" also, the "Arms of the Antiquarian Society at Spalding, engraved and mezzotinto."

William II., Prince of **Orange**. VANDYCK.

H. L., a boy, directed towards left, facing and looking towards right, flat cap and feather, lace-edged collar and cuffs, slashed sleeves, left hand pointing across chest, monogram to left, opposite right shoulder of the personage. Under, *A. Vandyke pinx. Gulielmus Nassavius Nat. Princeps Auriacus etc. Ob Haga 1650. Ætat XXIV. et Maria C. I. M. B. Reg Filia primogenita Conjux. H. 7 $\frac{3}{8}$; Sub. 6 $\frac{1}{2}$; W. 5.*

It is presumed that the latter part of the inscription means that he was the husband of Mary, eldest daughter of Charles I., King of Great Britain. See page 470.

The portrait of Princess Mary has not been met with, but Chelsum, p. 93, calls it Mary, Princess of Orange, and says that the execution of both mezzotintos must be condemned by the engraver's most partial friends. The foregoing by no means deserves this, and from it one would conclude, either that Vertue had greater practice in the art than has been ascertained, or that this print was not entirely done by his hand.

W. VINCENT is mentioned by Redgrave, as engraving towards the end of the seventeenth century, but the following may all be attributed to the time of the reign of James II.; and it is probable that this engraver did not work during any lengthened period, although his prints are in a very neat and finished style. No. 4 was published by Beckett, and most of the plates seem to have come into the possession of J. Smith; so Vincent was probably of the school of Beckett, and his style would confirm this.

1. (Mrs. **Bracegirdle**.)

W. L., advancing towards right, facing and looking towards left, headdress of feathers and pearls, right hand holding up skirt, left hold-

ing feather fan, sandals on feet, to left two Indian boys, one holding her train, the other a canopy over her head, landscape in distance to right. Under, *The Indian Queen*. *J. Smith ex. W. Vincent fe.* H. $7\frac{5}{8}$; Sub. $7\frac{1}{8}$; W. $5\frac{5}{8}$.

The play of the Indian Queen was written by Sir R. Howard and Dryden, and met with great applause; editions were published in 1665 and 1692. Although this print is not mentioned as a portrait by Granger or Bromley, it very probably represents this celebrated actress, who is spoken of by Cibber as one of the principal performers at the United Theatre in 1690, and he says that her discretion made her the "Cara," the Darling of the Theatre, and that it was the fashion to have a "Taste" or "Tendre" for Mrs. Bracegirdle. She retired in 1710, and died, 12th Sept., 1748.

2. Id.

H. L., in oval, directed towards left, facing and looking towards right, coronet with pearls and feathers, right hand to chest, sash, scarf blown to right. Under, *The Indian Queen*. H. ; W. $3\frac{7}{8}$; O. D. H. $3\frac{1}{4}$.

One known, from which Vincent's name may have been clipped; the print is in his style, and represents the personage much handsomer than in the foregoing.

3. Charles I.

H. L., in oval, directed towards left, looking to front, long hair, wide collar, George. Under, *Carolus D.G. Ang: Sco: Fran: et Hib Rex*. *W Vincent fe.* H. $6\frac{3}{8}$; W. $4\frac{3}{4}$; O. D. H. $5\frac{1}{2}$; W. $4\frac{1}{2}$. Suth: Coll.

4. (Coke Family.) HUYSMAN.

W. L.'s., on left a young girl standing, directed towards right, facing and looking to front, pearls and feathers in hair, robe fastened across right shoulder, left hand holding crook, lamb beside right hand; to left two young girls with wreaths to place on lamb to left, in background trees and two children with wings, figure of winged boy at fountain to left. Under, *Huysman pinx W Vincent fe Sold by I Beckett at the golden head in ye Old bailly*. H. $12\frac{1}{8}$; Sub. $11\frac{1}{2}$; W. $9\frac{1}{8}$.

I. As described.

II. Engraver's name and address erased; instead of the latter, *Sold by I Smith at the Lyon & Crown in Russell Street*.

This print has a kind of general resemblance to the right hand portion of print by Van Somer, No. 2, but is from an entirely different

picture. It is mentioned by Bromley, p. 157, as representing some of the same persons. A reverse of this print, without inscription, is in Brit: Mus., which may be that mentioned under Valck, at page 1394.

See page 1416.

5. (Coke Family.) HUYSMAN.

T. Q. L., in oval, standing, the eldest girl of foregoing directed towards left, similar in reverse direction to figure in foregoing; boy, representing fountain, in stooping attitude. H. 7; W. $6\frac{5}{8}$; O. D. H. $5\frac{3}{8}$.

6. Id.

ID.

W. L.'s., the younger girls in No. 4, similar in reverse direction to figures in that print, the entire of the lamb is seen Under, *W Vincent fe.* H. $6\frac{1}{4}$; Sub. $5\frac{7}{8}$; W. 5.

7. Isabella, Duchess of Grafton.

Nearly W. L., sitting, directed slightly to left, looking to front, facing towards right, hair in curls falling on right shoulder, loose dress, spear in right hand, left hand on shoulder of dog to right, behind him flowers and large trees, landscape in distance to left. Under, *The Dutcheffs of Grafton. W Vincent fec:* H. 9; Sub. $8\frac{1}{2}$; W. 7.

I. As described.

II. Engraver's name erased, to left in scratched letters, *J Smith ex.*

See page 34.

8. John Lake.

H. L., in oval, directed towards left, looking to front, close cap, long hair, bands, robes. Under, *John Ld Bpp of Chichester W Vincent fe.* H. $6\frac{1}{2}$; W. 5; O. D. H. $5\frac{5}{8}$; W. $4\frac{1}{2}$.

Suth: Coll. Companion to Nos. 10, 12, 13. It is probable that this engraver executed the remainder of the seven bishops. See page 954.

9. (Mary, Queen of James II.)

H. L., in oval, directed slightly to right, looking towards front, facing slightly to left, hair in full curls falling on shoulders, trimmed with strings of pearls and with crown at top, earrings, necklace, low dress adorned with jewels. H. ; Sub. ; W. ; O. D. H. $11\frac{1}{4}$; W. $9\frac{3}{8}$.

10. William Sancroft.

H. L., in oval, directed towards right, looking to front, close cap, bands, robes. Under, *His Grace Wm Ld Arch Bpp of Canterbury W Vincent fe.* H. $6\frac{1}{4}$; Sub. $4\frac{3}{4}$; O. D. H. $5\frac{1}{2}$; W. $4\frac{1}{2}$. Suth: Coll.

See No. 8.

11. Prince James Stuart.

W. L., an infant, facing and looking towards right, raising himself from cushion, supported by winged females on each side, the one to right placing crown on his head. Under, *The Young Prince W Vincent fecit.* H. $8\frac{1}{8}$; Sub. $7\frac{5}{8}$; W. $6\frac{1}{4}$.

I. As described.

II. Inscription erased; instead, *The Prince of Wales.*

III. Reworked, modern, plate sold in Boydell's sale.

See page 1226.

12. Francis Turner.

H. L., in oval, directed towards left, looking to front, close cap, bands, robes. Under, *Francis Bpp of Ely. W Vincent fe.* H. $6\frac{1}{4}$; W. $4\frac{3}{4}$; O. D. H. $5\frac{1}{2}$; W. $4\frac{1}{2}$. Suth: Coll.

See No. 8.

13. Thomas White.

H. L., in oval, directed towards left, looking to front, long hair, robes, bands. Under, *Tho: Ld Bpp of Peterborow. W Vincent fe.* H. $6\frac{1}{4}$; W. $4\frac{5}{8}$; O. D. H. $5\frac{1}{2}$; W. $4\frac{1}{2}$. Suth: Coll.

See No. 8.

14. Boy and Girl.

W. L.'s., girl standing on right, holding fruit in right hand, left hand holding lace edge of apron; boy sitting on left, holding with left hand a wide hat on his knee, in which is a cat to which he points with right hand, fountain of boy and dolphin in background to left. Under, *Vincent fe.* H. $7\frac{1}{4}$; Sub. 7; W. $5\frac{1}{2}$.

This print may represent the children of James II., but if so, it must be long subsequent to the other prints of this engraver.

15. Shepherd and Shepherdess.

W. L.'s., sitting beside a fountain of dolphin, shepherdess holding a crook; shepherd playing pipe, dog at his feet, sheep to left, trees in distance. Under, *W Vincent fec:* H. $6\frac{7}{8}$; Sub. $6\frac{5}{8}$; W. $5\frac{5}{8}$.

Nagler mentions four of the foregoing, and also two scriptural pieces.

Victor VISPRE is mentioned by Pasquin as a native of France, who practised miniature painting in Dublin, in 1782. Redgrave also mentions him, and states that he sent small life portraits from Dublin to the Spring Gardens exhibitions from 1770 to 1778. Both authorities mention his brother, whom Redgrave calls Francis Zaverius, as painting in oil on glass, and also residing in Dublin; but neither mention engraving. Nagler names T. X. Vispre only, whom he states to have been born in Paris, in 1730, lived there for some years, then went to London, and died about 1790; also, that he engraved in mezzotinto and stipple. It is probable that the following were engraved on his coming to London from Paris.

1. Chevalier **D'Eon**.

Full H. L., in oval frame, directed to left, facing towards and looking to front, cocked-hat, embroidered coat and vest, decoration at buttonhole. Under, *Vispré pinxt & fecit. Le Chevalier D'Eon* H. 13; Sub. 11 $\frac{3}{8}$; W. 9; O. D. H. 9; W. 7 $\frac{1}{2}$.

An impression has been met with, dated in old MS., 1764.

See page 134.

2. Louis XV. of **France**. LIOTARD.

H. L., in oval, directed, facing, and looking towards right, short wig, frill, star, sash, hat under left arm. Under, *Peint par Liotard. Gravé par Vispré. Louis Quinze. A Londres chez l'Auteur dans St Martins Lane et a Paris chez Buldet Quay de Gesvres.* H. 13; Sub. 11 $\frac{3}{8}$; W. 9.

I. Before any inscription.

II. As described.

Nagler also mentions prints of Louis Philippe of Orleans, of Mary Henrietta, daughter of Louis XV., after Liotard, and of Henrietta of France, daughter of Louis XV., as "Fire," after Nattier.

3. (Mary **Vispre**.)

T. Q. L., sitting, directed to right, face in profile reading book held in right hand, pearls in hair, necklace, low dress and wide sleeves, arms crossed. Under, *Vispré Pinxit et Fecit.* H. 13; Sub. 11 $\frac{1}{4}$; W. 9.

Probably wife of the engraver. Bromley, p. 447, calls her relict of Fra. Z. V., Painter, and gives date, 1761, to the print.

PART III.

No.	State.	Sale.	Year.	£	s.	d.
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MURPHY.

13.	I.	Sotheby's,	1865,	1	15	0
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OLIVER.

8.	II.	Musgrave,	1800,	5	5	0
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PARK.

1.	I.	Sotheby's,	1872,	20	0	0
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4.	I. &c.	Sotheby's,	1872,	5	12	6
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PELHAM.

7		Gulston,	1786,	1	1	0
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13.	I.	Mangin,	1810,	1	8	0
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26.	I.	Musgrave,	1800,	1	1	0
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34.		Gulston,	1786,	0	18	0
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PETHER.

29.	I.	Sotheby's,	1875,	4	5	0
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PHILLIPS.

2.	I.	Christie's,	1873,	53	11	0
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„	II.	Sotheby's,	1865,	11	10	0
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„	„	Christie's,	1873,	26	0	0
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PLACE.

4.		Musgrave,	1800,	1	12	0
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„		Richardson,	1813,	4	0	0
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„		Sotheby's,	1876,	3	12	0
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5.		Tighe,	1799,	1	4	0
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6.		Tighe,	1799,	5	5	0
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„		Sykes,	1824,	5	15	6
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7.		Musgrave,	1800,	4	0	0
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Part III.

APPENDIX OF PRICES.

No.	State.	Sale.	Year.	£	s.	d.
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PLACE—Continued.

9.	I.	Tighe,	1799,	2	12	6
10		Tighe,	1799,	2	2	0
„		Howard,	1873,	9	10	0
11.	II.	Musgrave,	1800,	17	5	0
„	„	Bindley,	1819,	10	0	0
14.		Dowdeswell,	1809,	2	12	6
„		Fonnereau,	1810,	2	16	0

PRESTON.

1.	II.	Tighe,	1799,	2	2	0
„	„	Bindley,	1819,	1	15	0

PURCELL.

8.	II.	Bindley,	1819,	2	5	0
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ROBINS.

3. &c.		Sykes,	1824,	3	3	0
5.		Grave,	1826,	1	15	0
8. &c.		Sykes,	1824,	1	15	0
10.		Townley,	1828,	1	4	0

ROBINSON.

2.		Sykes,	1824,	3	12	0
„		Tunno,	1863,	6	12	6
7.	II.	Musgrave,	1800,	6	10	0

SADLER.

1.	II.	Sotheby's,	1873,	20	10	0
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SAUNDERS.

2.	II.	Sotheby's,	1873,	1	15	0
4.	I. & II.	Daniel,	1864,	3	5	0
9.	II.	Sotheby's,	1872,	3	10	0

SCORE,

Quick, &c.		Sotheby's,	1873,	4	4	0
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No.	State.	Sale.	Year.	£	s.	d.
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SHERWIN.

1.	II.	Ibbot,	1818,	8	8	0
„	„	Orde,	1827,	10	10	0
2.		Sykes,	1824,	17	6	6
„		Stowe,	1849,	7	17	6
6.		Bindley,	1819,	4	6	0
10.		Ibbot,	1818,	15	0	0
12.		Bindley,	1819,	27	6	0
14.		Sykes,	1824	2	14	0
20.		Tighe,	1799,	9	0	0
„		Townley,	1828,	8	5	0

SIMON.

1.		Sotheby's,	1875,	2	2	0
4.		Ibbot,	1818,	1	13	0
19.		Mangin,	1810,	3	4	0
27.		Sotheby's,	1873,	3	12	0
38.	II.	Ibbot,	1818,	1	6	0
39.		Sotheby's,	1873,	5	7	6
44.	I. & II.	Gulston,	1786,	1	10	0
51.		Howard,	1873,	3	0	0
56.		Howard,	1873,	1	3	0
60.		Musgrave,	1800,	1	11	6
„		Ibbot,	1818,	1	15	0
68.	I.	Howard,	1873,	1	19	0
86.		Tighe,	1799,	2	12	6
88.		Musgrave,	1800,	1	6	0

Part III.

APPENDIX OF PRICES.

No.	State.	Sale.	Year.	£	s.	d.
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SIMON—Continued.

98.	II.	Howard,	1873,	5	5	0
101.		Fonnereau,	1810,	2	5	0
102.		Howard,	1873,	2	4	0
110.		Howard,	1873,	4	17	0
112.		Howard,	1873,	3	0	0
122.		Musgrave,	1800,	1	11	6
131.	I.	Musgrave,	1800,	1	1	0
133.	I.	Howard,	1873,	2	18	0
135.		Howard,	1873,	5	10	0
138.	I. & II.	Daniel,	1864,	1	0	0
154.	I.	Howard,	1873,	2	4	0

JOHN SMITH.

1.		Orde,	1827,	5	5	0
5.	I.	Howard,	1873,	2	9	0
7.	I.	Howard,	1873,	1	15	0
13.	I.	Ibbot,	1818,	3	15	0
"	"	Howard,	1873,	6	2	6
14.	II.	Brydges,	1815,	1	11	6
16.	II.	Gulston,	1786,	2	0	0
17.		Howard,	1873,	4	4	0
20.	II.	Musgrave,	1800,	1	11	6
22.	I.	Sotheby's,	1872,	3	8	0
23.	I. & II.	Sykes,	1824,	3	3	0
29.	I.	Mangin	1810,	4	13	0
"	"	Howard	1873,	4	16	0
"	III.	Mangin,	1810,	1	6	0
31.		Howard,	1873,	1	2	0

APPENDIX OF PRICES.

Part III.

No.	State.	Sale.	Year.	£	s.	d.
33.	II.	Howard,	1873,	1	0	0
39.		Sotheby's,	1857,	1	15	0
54.	II.	Howard,	1873,	4	18	0
57.	II.	Howard,	1873,	1	6	0
60.	II.	Howard,	1873,	1	10	0
65.	II.	Mangin,	1810.	5	5	0
66.		Musgrave,	1800,	2	6	0
„		Howard,	1873,	3	0	0
„		Sotheby's,	1876,	6	6	0
69.	I.	Howard,	1873,	2	3	0
70.	I. & II.	Daniel,	1864,	1	10	0
75.	I.	Gulston,	1786,	1	5	0
„		Musgrave,	1800,	3	13	6
82.	I.	Sykes,	1824,	2	12	6
85.	II.	Howard,	1873,	4	10	0
88.	II.	Howard,	1873,	1	10	0
90.		Howard,	1873,	4	6	0
106.	II.	Mangin,	1810,	1	6	0
110.	I.	Orde,	1827,	2	18	0
„	II.	Howard,	1873,	2	3	0
117.		Musgrave,	1800,	1	11	6
118.		Musgrave,	1800,	2	12	6
„		Howard,	1873,	3	0	0
120.		Bindley,	1819,	3	3	0
121.	II.	Howard,	1873,	1	10	0
122.		Howard,	1873,	4	0	0
123.	I.	Sykes,	1824,	5	0	0
„	II.	Musgrave,	1800,	4	4	0

Part III.

APPENDIX OF PRICES.

No.	State.	Sale.	Year.	£	s.	d.
JOHN SMITH—Continued.						
124.		Bindley,	1819,	2	10	0
„		Howard,	1873,	2	2	0
125.	II.	Howard,	1873,	1	14	0
129.	II.	Howard,	1873,	6	10	0
133.		Ibbot,	1818,	3	3	0
138.	I. & II.	Sykes,	1824,	2	2	0
„	II.	Howard,	1873,	3	8	0
139-40,	I. & II.	Sykes,	1824,	2	5	0
142.		Gulston,	1786,	3	1	0
„		Tighe,	1799,	5	2	6
„		Mangin,	1810,	4	11	0
„		Sykes,	1824,	9	9	0
143.	I.	Orde,	1827,	1	10	0
146, &c.		Musgrave,	1800,	1	18	0
149.	I.	Bindley,	1819,	3	5	0
154.		Musgrave,	1800,	3	3	0
159.	I.	Musgrave,	1800,	2	7	0
161.		Coehoorn,	1802,	1	13	0
163.	II.	Sotheby's,	1875,	2	2	0
176.		Tighe,	1799,	4	0	0
180.	II.	Howard,	1873,	1	9	0
186.	I.	Ibbot,	1818,	2	4	0
187.	II.	Grave,	1826,	2	5	0
191.		Howard,	1873,	1	9	0
192.	I.	Sykes,	1824,	6	6	0
197.	II.	Howard,	1873,	2	12	0

APPENDIX OF PRICES.

Part III.

No.	State.	Sale.	Year.	£	s.	d.
199.	II.	Sotheby's,	1872,	3	12	0
201.	II.	Howard,	1873,	1	12	0
203.	II.	Sotheby's,	1875,	1	17	0
215.	I.	Musgrave,	1800,	2	14	0
219.	II.	Howard,	1873,	1	11	6
221.	II.	Mangin,	1810,	3	0	0
222.	II.	Howard,	1873,	1	12	0
225.	I, &c.	Tyssen,	1802,	2	5	0
228.	III.	Musgrave,	1800,	3	0	0
230.	III.	Howard,	1873,	1	11	0
231.	II.	Howard,	1873,	3	0	0
234.	I.	Sotheby's,	1861,	1	15	0
„	II.	Howard,	1873,	2	11	0
235.	I.	Sykes,	1824,	6	10	0
236.	I.	Orde,	1827,	2	2	0
„	II.	Sykes,	1824,	1	1	0
„	„	Howard,	1873,	1	19	0
243.	I.	Howard,	1873,	2	2	0
244.	II.	Howard,	1873,	4	14	0
250.	II.	Ibbot,	1818,	1	11	6
251.	II.	Orde,	1827,	3	10	0
252.	II.	Howard,	1873,	1	12	0
264.	I.	Howard,	1873,	1	11	0
265.		Musgrave,	1800,	1	18	0
266.	I.	Sykes,	1824,	1	6	0
„	II.	Tighe,	1799,	2	2	0
270.		Bindley,	1819,	3	13	6
278.		Howard,	1873,	1	4	0

Part III.

APPENDIX OF PRICES.

No.	State.	Sale.	Year	£	s.	d.
J: R: SMITH.						
6.	I.	Sotheby's,	1865,	4	4	0
„	„	Christie's,	1873,	26	5	0
„	II.	Christie's,	1873,	6	15	0
12.	I.	Sotheby's,	1865,	2	15	0
„	„	Christie's,	1873,	26	15	0
26 & 27.	I.	Sotheby's,	1873,	5	12	6
31.	I.	Gulston,	1786,	1	5	0
„	„	Christie's,	1873,	43	1	0
„	II.	Sotheby's,	1873,	30	0	0
43 & 47.	I.	Gulston,	1786,	2	2	0
„	I.	Sotheby's,	1865,	7	7	0
49.	II.	Christie's,	1873,	15	0	0
55.	I.	Christie's,	1873,	7	15	0
67.	II.	Sotheby's,	1867,	3	3	0
68.	I.	Sotheby's,	1876,	54	10	0
75.	I.	Sotheby's,	1873,	11	0	0
„	II.	Christie's,	1873,	4	14	6
89.	II.	Sotheby's,	1875,	2	5	0
91.	I.	Sotheby's,	1865,	2	12	0
„	„	Christie's,	1873,	40	19	0
96 & 97.	II.	Sotheby's,	1872,	4	13	0
110.	I.	Sotheby's,	1865,	8	10	0
„	„	Christie's,	1873,	97	13	0
„	II.	Christie's,	1873,	20	0	0
112.	I.	Christie's,	1873,	29	8	0
116.	I.	Christie's,	1873,	14	14	0
120.	I.	Sotheby's,	1866,	16	16	0
„	„	Christie's,	1873,	39	10	0

APPENDIX OF PRICES.

Part III.

No.	State.	Sale.	Year.	£	s.	d.
128.	I.	Christie's,	1873,	11	0	0
131.	I.	Sotheby's,	1873,	9	9	0
133.	II.	Sotheby's,	1866,	6	10	0
141.	I.	Sotheby's,	1873,	14	5	0
142.	II.	Christie's,	1873,	3	0	0
147.	I.	Sotheby's,	1873,	11	12	6
151.	I.	Sotheby's,	1873,	11	0	0
158.	I.	Sotheby's,	1872,	39	0	0
„	„	Christie's,	1873,	60	0	0
„	II.	Christie's,	1873,	19	10	0
161.	I.	Musgrave,	1800,	3	3	0
178	I.	Sotheby's,	1873,	2	15	0
199.		Sotheby's,	1873,	3	18	0

SPILSBURY.

21.	I.	Sotheby's,	1873,	61	0	0
„	„	Christie's,	1873,	40	19	0
27.	I.	Christie's,	1873,	10	10	0

STRUTT.

Miss Bull.		Musgrave,	1800,	2	10	0
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SYMPSON.

1.		Sotheby's,	1879,	4	15	0
4.		Musgrave,	1800,	2	19	0

TEMPEST.

4.		Brydges,	1815,	3	4	0
14.	I.	Sykes,	1824,	5	15	6

TOMPSON.

2.	II.	Lake,	1808,	2	12	6
„	„	Sotheby's,	1876,	4	4	0

Part III.

APPENDIX OF PRICES.

No	State.	Sale.	Year	£	s.	d.
TOMPSON—Continued.						
4.		Dowdeswell,	1809,	1	9	0
„		Howard,	1873,	4	16	0
5.		Musgrave,	1800,	3	4	0
„		Sotheby's,	1876,	3	3	0
7.		Tighe,	1815,	2	2	0
„		Puibusque,	1868,	3	3	0
8.		Sotheby's,	1875,	5	0	0
11.	I.	Sotheby's,	1873,	6	0	0
„	II.	Brydges,	1815,	6	16	6
14.	I.	Sykes,	1824,	5	0	0
„	II.	Musgrave,	1800,	2	2	0
„	„	Ibbot,	1818,	4	10	0
„	„	Sotheby's,	1875,	2	16	0
18.		Lake,	1808,	1	2	0
„		Howard,	1873,	1	18	0
19.	I.	Brydges,	1815,	13	13	0
„	II.	Sykes,	1824,	3	15	0
„	„	Sotheby's,	1873,	9	9	0
21.		Musgrave,	1800,	2	8	0
„		Brydges,	1815,	4	5	0
„		Sotheby's,	1872,	6	15	0
„		Sotheby's,	1873,	11	11	0
22.		Sotheby's,	1875,	1	15	0
23.	I.	Sotheby's,	1876,	5	0	0
24.	I.	Musgrave,	1800,	4	4	0
„		Lake,	1808,	7	17	6
„		Ibbot,	1818,	4	11	0
„		Sykes,	1824,	3	3	0

APPENDIX OF PRICES.

Part III.

No.	State.	Sale.	Year.	£	s.	d.
25.		Musgrave,	1800,	2	2	0
"		Sotheby's,	1876,	2	2	0
26.	I.	Sotheby's,	1872,	2	9	0
28.		Sotheby's,	1875,	4	4	0
31.	I.	Musgrave,	1800,	2	12	6
"	"	Sykes,	1824,	5	0	0
"	"	Orde,	1827,	3	10	0
"	III.	Sotheby's,	1876,	2	16	0
32.		Lake,	1808,	1	11	6
40.	I.	Lake,	1808,	6	16	6
"	"	Sykes,	1824,	3	11	0
"	II.	Ibbot,	1818,	5	10	0
"	"	Sykes,	1824,	2	0	0
41.		Musgrave,	1800,	2	18	0
"		Sotheby's,	1875,	4	0	0
42.	II.	Sotheby's,	1875,	6	0	0
43.		Sotheby's,	1875,	4	0	0
44.	II.	Musgrave,	1800,	3	4	0
"	"	Sykes	1824,	4	14	6
45.	I.	Orde,	1827,	2	4	0
48.	I.	Musgrave,	1800,	1	11	6
49.	II.	Howard,	1873,	1	7	0

TOWNLEY.

11.	II.	Sotheby's,	1875,	4	15	0
"	III.	Sotheby's,	1875,	3	10	0
13.		Musgrave,	1800,	2	2	0
"	&c.	Sotheby's,	1873,	20	0	0

VALCK.

4 & 6.		Puibusque,	1868,	3	18	0
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Part III.

APPENDIX OF PRICES.

No.	State.	Sale.	Year.	£	s.	d.
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VAN BLEECK.

1.	II.	Sotheby's,	1873,	5	0	0
5.	II.	Sotheby's,	1872,	2	12	0
6.		Thane,	1818,	4	6	0
„		Orde,	1827,	3	3	0
„		Sotheby's,	1872,	4	0	0
11.	I. &c.	Sotheby's,	1873,	5	12	6

VANDER SPRIETT.

1.		Musgrave,	1800,	2	2	0
2.		Musgrave,	1800,	1	1	0

VANDER VAART.

1.	I.	Puibusque,	1868,	3	0	0
4.	I.	Howard,	1873,	3	0	0
7.		Gulston,	1786,	1	6	0
		Richardson,	1813,	3	4	0

VAN HAECKEN.

4.	I. &c.	Sotheby's,	1873,	6	3	0
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VAN SOMER.

2.		Stowe,	1849,	5	17	6
6.		Gulston,	1786,	1	1	0
„		Lake,	1808,	9	9	0
„		Fonnereau,	1810,	13	5	0
7.		Musgrave,	1800,	2	1	0
8.		Gulston,	1786,	1	1	0
„		Musgrave,	1800,	9	0	0
9.		Lake,	1808,	2	2	0
14.	II.	Musgrave,	1800,	2	17	0

VERTUE.

Pr. Orange.		Puibusque,	1868,	3	3	0
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END OF APPENDIX. PART III.



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